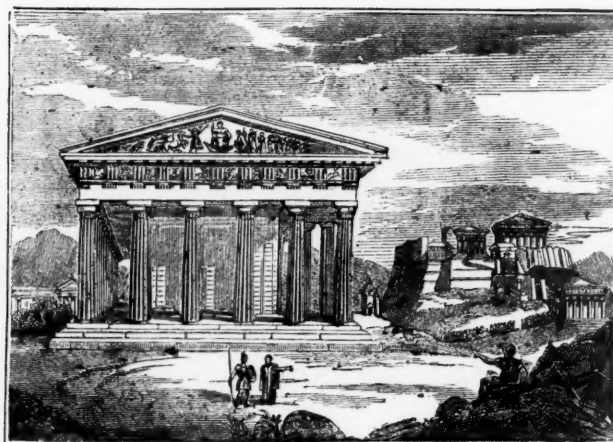


THE
A T H E N Æ U M
JOURNAL
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AND THE DRAMA.

JULY TO DECEMBER,

1901.



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THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music, and Drama.

No. 3845.

SATURDAY, JULY 6, 1901.

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Town Hall, Woolwich, June 27, 1901.

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July 3, 1901.

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By Order, F. P. FAWCETT, Secretary.

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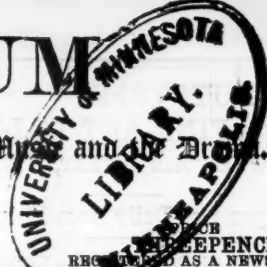
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CONTINENTAL LITERATURE,

July, 1900, to July, 1901.

BELGIUM.

M. MAURICE MAETERLINCK, the young barrister of Ghent, who in a few years has won a place for himself in French literature and a reputation which may be called European, has produced in prose a new work of poetic philosophy, 'La Vie des Abeilles,' the English translation of which has recently been praised in the *Athenæum*. The book shows once more the exquisite charm which is the author's secret, and that love of mystery which, in one form or another, has of late been generally fashionable with men of letters. Another Flemish author of Antwerp who has also made his way in France, and is getting to be known in England, M. Georges Eekhoud, is a writer of much force and colour. He has been recently prosecuted in Belgium, on the ground that his books are immoral, but has been acquitted, and is now beginning again ardently with his 'Faneuse d'Amour.'

Of the work of Belgians who have stayed in their native country I may notice the 'Dans l'Île' of M. Henri Maubel, the 'Monseigneur le Mont Blanc' of M. Edmond Picard, and 'Les Délices du Brabant' of M. Sander Pierron. Among the collections of poetry I may notice the 'Petites Légendes' of M. Verhaeren (who has also published 'Philippe II.,' a tragedy in three acts); a book full of promise, 'L'Effort du Sol Natal,' by M. Jules Sottiaux; and 'Les Poèmes Agrestes' of M. Joseph Liesse.

The friends of the late Gustave Frédéric, who was for a long time the literary critic of *L'Indépendance Belge*, have collected his best things into two volumes, entitled 'Trente Ans de Critique Littéraire.' A Belgian long settled in Paris, who has made a name by his bibliographical researches, M. le Vicomte de Spoelberch de Lovenjoul,

has given the literary world an agreeable surprise by the curious details of his 'Sainte-Beuve Inconnu.' Contemporary authors are reviewed in the 'Styles et Caractères' of M. Georges Legrand and the 'En Marge de quelques Pages' of M. Eugène Gilbert. M. Georges Eekhoud, of whom I have spoken above, has revived in his book on 'Peter Benoit' the life and works of the great Flemish composer, the founder of our young national school of music, whom death removed at the height of his fame. M. Bergmans has also made an interesting contribution to the musical history of Flanders to-day in his conscientious 'Histoire du Conservatoire Royal de Musique de Gand.'

In ancient history I must mention the excellent work of M. Henri Francotte, 'L'Industrie dans la Grèce Ancienne,' which forms a veritable revelation on the economic history of Greece in early times. M. G. Kurth has gone to the Middle Ages, and in his 'Clovis' displayed with charm and from a Catholic standpoint the figure and times of the founder of the Merovingian greatness. I must notice also an 'Étude Critique sur la Chronique de St. Hubert,' by M. K. Hanquet, and 'L'Origine de l'Épiscopat durant les Deux Premiers Siècles,' by M. l'Abbé André Michel.

As usual, national history has been a popular subject. M. Camille de Borman has written a masterly work on 'Les Échevins de Liège.' M. Henri Pirenne has carefully studied 'Le Soulèvement de la Flandre Maritime en 1323-1328,' which was an explosion of rural Socialism. M. G. des Marez has published a great work on 'La Lettre de Foire à Ypres au XIII^e Siècle,' of which he gave us a sketch last year. It is a capital piece of mediæval financial history. M. J. E. Demarteau, in 'Liège et les Principautés Ecclésiastiques de l'Allemagne Occidentale,' presents a curious chapter of comparative political history. M. Georges Bigwood has studied with care 'Les Impôts Généraux dans les Pays-Bas Autrichiens.' With this book I may connect the dissertation of M. E. Hubert on 'Les Finances des Pays-Bas au XVIII^e Siècle,' but M. Hubert has chiefly distinguished himself by a book, full of interesting new matter and corrections, which has been much noticed in Belgium and also in Austria, 'Le Voyage de l'Empereur Joseph II. dans les Pays-Bas (Mai-Juillet, 1781).' Finally, M. A. Thys has dealt carefully with 'La Persécution Religieuse en Belgique sous le Directoire (1798-9).'

In contemporary history and travel I must mention 'Les Boers et les Origines des Républiques Sud-Africaines,' by M. Jules Leclercq, who has also written a charming book on his 'Séjour dans l'Île de Ceylan'; a study on 'La Grèce Contemporaine,' by Baron Guillaume, the Belgian Ambassador at Athens; 'Le Mexique,' by Baron Moncheur; 'Le Japon,' by M. L. Eggermont; 'La Chine en 1899,' from the commercial point of view, by M. Jules Duckerts; and several other books on foreign countries, almost all being the work of our diplomats and consuls abroad. Here I must add the books which treat specially of the Congo State, the rich colony which is due to the tenacity of King Leopold II. This year there are, to mention no others, 'De Bruxelles à Karéma,' by M. A. J. Wauters; and 'Deux Ans au

Congo,' by the Catholic missionary Constant de Deken.

International law and comparative legislation are always favourite subjects in Belgium. Émile Banning, who died in July, 1898, is represented by the important posthumous study 'La Belgique au Point de Vue Militaire et International,' with which I may group 'La Constitution Internationale de la Belgique,' by M. le Chevalier Descamps. M. Ernest Nys, whose works are authoritative outside Belgium, has collected in one volume some curious 'Études de Droit International et de Droit Politique.' Questions of electoral reform and politics have also, as last year, been much discussed by various writers. The eloquent leader of the Socialists in the Belgian Chamber, M. Émile Vandervelde, has been busy this year with his pen, for he has written three volumes of value: 'La Propriété Foncière en Belgique,' 'Le Collectivisme et l'Évolution Industrielle,' and 'La Croissance du Socialisme International.' M. Louis Varlez drew up an excellent 'Rapport Général sur la Belgique,' from the social point of view, for the Universal Exhibition at Paris, and has also published a profound study of 'Les Salaires dans l'Industrie Cotonnière' at Ghent. An interesting inquiry is proceeding on Belgian industries carried on at home, which has resulted this year in reports on straw-plaiting, linen-weaving, and shoemaking. The book of M. E. Neve should interest English readers, 'L'Administration d'une Grande Ville,' for it deals with the greatest city in the world, London.

I now turn to Flemish books, of which I translate most of the titles for convenience' sake. Writers of this sort confined themselves at first almost exclusively to poetry and novels; but they seem to be extending their activity every year. Thus we have now some valuable contributions to pedagogic literature, such as a handbook of education and pedagogy by H. Temmerman, and a book on the faults of children by M. Pol Anri, who is already familiar as a writer on such subjects. M. J. A. Torfs has been publishing some curious reminiscences of the primary school as it existed in Belgium between 1840 and 1850.

The history of the fine arts is represented by the continuation of the splendidly illustrated work by M. Max Rooses on Dutch and Flemish painters of the day. M. M. Verkest has also written on some of our contemporary artists at Bruges.

National history has also furnished its usual quota of volumes. A learned young scholar, M. Victor Fris, has produced a work of value in his sketch of the economic situation of Flanders in the middle of the fifteenth century. M. J. van Vliebergh has studied the Reformation in the district between Ghent and Antwerp, 'De Hervorming in het Land van Waas'; M. F. vanden Bergh and E. Cortebeek have issued some memoirs on the French domination in Belgium (1792-1815); and several writers have produced works on our local history. M. A. Kenis has studied the curious schismatic sect known as the Stevenists, which was the result of a protest in Belgium against the Pope on the occasion of the concordat which Napoleon I. forced out of him. Finally, M. J. Rechts tells the history

of the struggle of the Flemish for the maintenance of their language against the invasion of French, which has lasted from the thirteenth century to the present day.

One of the chief literary events of the past year was the appearance of the first four parts of the great and long-expected work of M. F. van Duyse on old Netherland songs, in which the author proposes to study thoroughly the words and tunes of all the popular songs of Holland and Flemish Belgium. This book, which will form a worthy pendant to the similar German collections of Erk and Böhme, has taken more than twenty years in preparation. I may also notice the first part of an old book of popular songs of Ypres by MM. Albert Blyan and M. Tasseel, in which they publish *chansons* gathered from the lips of the people, mostly new to print. Many of these songs have a rhythm which accompanies the work of the lace-makers.

In literary history I may notice first the 'History of the Literature of the Netherlands,' by M. Emile Deneef, which fully deserved to be crowned by the Royal Academy of Belgium. MM. Coopman and Scharpé are continuing their history of Flemish letters from 1830 to the present day, a work rich in illustrations. Mlle. Marie Belpaire has studied the romance of rural scenes in Flanders and abroad. Some friends of the late poet Guido Gezelle have devoted a volume of recollections to his memory. The Abbé Hugo Verriest has also sketched some Flemish literary figures in his book 'Twenty Flemish Faces.' Finally, the poet Pol de Mont has devoted a book to three celebrated countrymen of ours—the novelist Henri Conscience, the poet Jan van Beers, and the musician Peter Benoit.

We have always had abundance of poets, old and young. I may notice this year 'In the Forest and the Meadow,' by M. Antoon Moortgat; 'Verses,' by M. Prosper van Langendonck; 'Ideals,' by M. René de Clercq; and 'Verses,' by M. Herman Teirlinck. Briefly, we have promising men and first appearances, but nothing very striking.

At the theatre the first place has been taken by the poignant realism of M. L. Scheltjens in his pieces 'The Maker of Bricks' and 'The Poachers.' M. A. Hendrikx has produced a rather vulgar, but lively sketch of manners at Ghent in 'Triconie & Co.'; and I must also notice the fine Hindoo drama 'Siddhartha, the Star of India,' by MM. Minnaert, brothers who have been awarded the triennial prize started by the Belgian Government for the encouragement of the national drama.

Novels are especially abundant this year. By the side of two new writers of talent and promise, Mlle. Anna Germonprez and M. Hendrik Coopman, may be placed the following commendable performances of older hands: 'Walter's Youth,' by M. Omer Watterz; and 'The Schrikkel Family,' by Hilda Ram, who has also published a capital novelette, 'Victims of the Transvaal,' which pictures the *gamins* of Antwerp fighting their street battles in the guise of English and Boers. The principal novels of the year are 'Summertide' and 'Summerland,' by Steyn Streuvels, which is the pen-name of M. Frank Lateur. The author is a pastrycook in a small village of Eastern

Flanders, whose prose has carried his name as far as Holland. I must also mention a very painstaking, but rather melodramatic novel, 'A Lion of Flanders,' by M. Zola's principal disciple in that country, M. Cyriel Buysse. It is a first-rate delineation of the political parties which have agitated Belgium since the introduction of universal suffrage, especially of the Christian Democrats, who have many points of likeness to the Socialists.

I conclude with a reference to some Flemish work on foreign authors of merit. A Dominican has rendered in flowing prose the three parts of Dante's 'Divine Comedy,' whilst the Abbé Mervillie has made a metrical translation of Longfellow's 'Evangeline.' M. vander Voort has written a big volume on William Shakespeare. Lastly, a work has been written in English by M. Paul de Reul on 'The Language of Caxton's "Reynard the Fox." This study of the historical syntax of the English language by a pupil of Prof. Logeman, of the University of Ghent, should certainly interest specialists in England.

PAUL FREDERICQ.

BOHEMIA.

BOHEMIAN literature has been undergoing a crisis of transition for several years; this appears just now very palpably in *belles-lettres*, and this year's rather disappointing output does not point to any thorough change. The older generation has already passed its prime, and sums up its production by publishing various "collected works" or "final editions"; in the youngest there is a ferment of new tendencies and fresh ideas, which, however, appear more in plans and attempts at finding out new ways than in the production of mature literary work. Foreign influences, Western as well as Russian, both in fiction and criticism, operating extensively by means of an unusually large number of translations, are clearly visible in all our contemporary writing.

This state of things leads naturally to criticism, though not, as was the case a few years ago, to violent personalities, but rather to a more systematic study of foreign literature, theories of criticism, and the development of our own literature, and to an analysis of the literary works of the day. The Bohemian University is beginning to exercise an active influence upon this criticism. Jaroslav Vrchlický, the foremost amongst our poets, expounds in his university lectures the prominent epochs of Western literatures, adding at the same time copious specimens in his many translations, to which he has lately added a new volume of 'Artistic and Popular Poetry.' Other professors and lecturers sedulously cultivate literary history, and our recent University Extension prospers well, especially in spreading the knowledge of Bohemian literature. Outside the university we have several literary critics, such as F. X. Salda, J. V. Krejčí, and others, whose studies and papers contribute a good deal to the growth of our nascent literary criticism.

A strong impulse to such studies, special and general, was given by the death of the renowned poet Julius Zeyer, which means a real loss to Bohemian literature. He was a man of an unusually lofty and dreamy

imagination, given to symbolism, and, especially of later years, strongly inclined towards the Roman Catholic form of mysticism. In spite of the exotic nature of the subjects he preferred, his poetry showed a characteristic tendency of the Bohemian nature—a tendency to passive meditation and a reluctance to solve problems of practical and social life. He tried to satisfy his yearnings by the dreams and fancies of a freely roving imagination. His was an impulsive, sensitive, tender nature, which suffered under every shock of rough reality, without the power of energetic resistance. His poems, stories, novels, and dramas embrace the greatest variety of subjects: national tales of the past, from which he drew the vigorous cycle 'Výšehrad'; legendary lore, which supplied 'St. Brandan's Pilgrimage' for his flowing verses; French chivalry, which furnished materials for his 'True Friendship of Amis and Amilus' and for his grand 'Epic of Charlemagne.' Besides these he wrote stories dealing with the East, and fantastic tales of modern life, and described the evolution of the inner life of a modern man with deep feeling and clearness in his novel 'K. M. Ployhar.' His was an isolated individuality, which, in spite of his many readers, did not produce any imitators.

Besides a considerable number of papers on Zeyer, which were the first proof of a systematic and lively strain of criticism in our country, there have appeared of late several studies on the future development of Bohemian fiction, asking if it is to influence our social and individual life more effectually than hitherto. The same tendency is also evident in the novel of the day, which has been influenced by foreign psychological and social romances. A lively discussion has been brought about by Šimáček's voluminous story 'Lights of the Past,' in which a country physician, chafing in the dull atmosphere of a petty town, leads a weary life by the side of an invalid wife. After her death he seeks for new interests in the society of a celebrated actress, whom he had met before when she was an obscure girl and the occasion of a wild romance; but now he finds himself disappointed, and has to leave her and get reconciled to quiet country life. The author does not rest satisfied with what he proclaims in the preface—the simple description of real life, for which he has a great gift of observation and understanding—but tries to give his work a deeper philosophical foundation, attempting to solve problems of egotism and altruism, the principles of Nietzsche and Tolstoy. It is a pity, though, that his psychological apparatus is too heavy, and does not grow naturally either out of the plot or the characters, and thus, of course, mars the æsthetic value of the novel. A similar superfluity of "purpose" impairs another long novel, 'Rebellion,' by Božena Kunětická. It is a passionate attempt to solve the problem of the unequal relation between man and woman by the story of a poor girl who follows a man she loves, but, being deserted by him in motherhood, leaves the child and clings to him; turns away from him, however, at last of her own will, and finds her only refuge in her motherly love. The author shows appreciation of life's charac-

teristic features, and draws lively pictures of Prague scenery and society, but with her, too, the philosophical reflections lack organic connexion with the story. Thus neither of these works, springing from opposite sources—philosophical problems and observation of real life—arrives at the fundamental condition of perfection, artistic synthesis, and so both remain mere typical attempts of a transitional time. Of other works of fiction, only Merhaut's 'Angelic Sonata' and Leger's "study towards a novel" 'Peter and Paul' are worth mentioning. These attempts at a modern novel have pushed the historical romance into the background, although 'Brotherhood,' A. Jirásek's new part of a series of tales which revive different periods of Bohemian history, is a worthy representative of his well-known skill. Active work in fiction would, one might expect, also lead to shorter tales and stories in new forms. In reality, the year's production of this kind is not notable. I need only mention that Fr. Herites published, in his 'Moods and Genres,' a series of well-conceived and well-executed, though rather mournfully coloured experiences of life in a small country town; J. Hilbert described, in his collection 'Lili, and other Tales,' some scenes from students' life with much success; V. Hladik, in his 'Sketches of Solitude and Society,' varied his narratives with interesting travelling reminiscences; while Kronbauer brought out a collection of short stories under the quaint title of 'Scars.'

The youngest generation has also contributed to fiction some little stories, but has chiefly turned its attention to verse. I do not intend to enter into further particulars about this mere budding of talent, though several young men promise, if I may judge from some specimens of their fancy, a good flowering in the future. Altogether, even in verse there has been no very rich harvest during the last twelvemonth. Vrchlický has published a volume of lyrics, 'The Poet's Year'; Heyduk two little books of mournful thoughts, 'Black Roses,' and an anthology of reflections on nature, 'In the Fields,' divided according to the four seasons of the year. A kindly interest is awakened by Svoboda's 'Ripening to the Harvest,' a bright-coloured series of pictures of the poet's varying moods; and deeper passions are stirred by Sova's verses 'We Shall Return Again,' which represent the painful dreams of a modern man of strong individuality. Machar and Březina are, I hear, busy with new collections, which, however, have not yet appeared.

In the drama I have in the first place to mention Vrchlický, who has adapted for the stage the legend of the second Bohemian bishop Vojtěch; dramatized the well-known story of Dionysius, the tyrant of Syracuse, and the attack upon his life; and written a dramatic trilogy on Samson, the valiant hero of Israel. The particular kind of theatrical idyl which was introduced upon the Bohemian stage some time ago by Svoboda's 'Wayside Flowers' has found another representative in Jirásek's play 'Dobromila Rettigová,' a series of scenes from life in a Bohemian country town in the first half of the nineteenth century, when the national element was only awakening to a new existence. Some

other plays might be mentioned which were produced on the stage with fair success, but they are of little weight in the development of our drama. Much more importance must be attached to a new opera by the renowned master Anton Dvořák, composed for a libretto by Jaroslav Kvapil, 'The Water Fairy,' the heroine of which, an old acquaintance from fairyland, acquires, by the help of a sorceress, a human body, so as to be able to follow a beloved prince, and, having been forsaken by him, has to become again a water sprite, and at last, in the shape of a will o' the wisp, brings the faithless lover into the arms of death.

Although the *belles-lettres* in view do not make a very imposing show, the year surpasses all previous years in the number and get-up of the artistic publications issued. These works have attracted a great deal of attention, both at home and abroad. I may mention first a rich series of pen drawings by Hollárek, illustrations of the Catechism, which show in a series of ingenious designs the contrast between brutal real life and the high moral precepts of the Christian faith. Then Mucha, a countryman of ours who lives in Paris, has illustrated by a set of finely executed pictures the several clauses of the Lord's Prayer, which has found, besides, another original interpreter, Bílek, whose sculptures and drawings have in several exhibitions already made a sensation. His drawings differ widely from Mucha's, yet both are highly interesting. Furthermore, Uprka's 'Album' offers some coloured reproductions of the master's selected pictures from Moravian country life, which were not a little admired when exhibited at Berlin and Vienna, and were also on show in Paris. Another series of five coloured reproductions is Jenewein's 'Pest,' weird paintings of scenes from this scourge of mankind as it appeared in the Middle Ages. Finally, I cannot leave unmentioned two things of importance. A monumental work which is in hand is to contain all the productions of the most ingenious of Bohemian painters, Josef Manes, with an accompanying text; and our artistic development in general is being described in the richly illustrated 'History of Bohemian Art,' which has just begun to appear as the result of much labour and devoted research by Ferdinand Lehner.

V. TILLE.

DENMARK.

A SMALL nation such as the Danish cannot produce every year a work of literary genius. Nevertheless, there is scarcely a country of its size in Europe—or, I may say, in the world—which publishes and reads so many books, especially books of fiction. Like the leaves of the forest, they shoot forth every spring, and fall every autumn in thick masses on the heads of unhappy readers. They are mentioned and reviewed, and then they are swept away, most of them, and left to oblivion and dust. Only a few are kept and put aside on the shelves for a second reading. But, transitory as is their reputation, they play their part, and contribute to form the ideas, feelings, and minds of the people, especially of the young generation.

It is difficult in a few lines to give a general idea of what this literature is like.

Yet it can be said that most of these books bear the stamp of culture—often, indeed, they seem a little too refined; there is less in them of invention and plot, less of character-sketching than of taste and sentiment; very often they are the vehicles of ideas, social, religious, and moral; many of them are written to impress their authors' ideas on the reader, to discuss questions of the day, while others are poems written in prose.

It was said, when some years ago a collection of modern Danish pictures was shown in Stockholm—at the great Swedish Exhibition in 1897—that what principally characterized it, compared with the art of the other two Scandinavian nations, was the intimacy, the tenderness of feeling exhibited. This also holds good with regard to literature: tenderness of feeling, finish of style, and closeness of observation are the best qualities in our modern writers. In general they lack breadth, invention, dramatic power, even to a certain degree clearness—all the qualities which go to create a great dramatist or a great realist; but they are intelligent and sensitive even to excess.

Only a few years ago there was a general fancy for the subjective story, in which the writer is at the same time the principal actor—a fashion which reached its height in the novel as told in diary form or in letters; but now there seems to be a return to other forms of fiction, in which the author is not obliged to furnish the material out of himself alone. So the historical romance has of late again attracted writers and, I think, many readers, since tales of earlier life and manners are always popular. Of course I do not refer in these remarks to a veteran like the novelist Prof. H. F. Ewald, who for a series of years has been writing his big historical novels and producing pictures of many different times. He has this last year, at the age of upwards of eighty, added one work more to the long list by publishing his 'Lisbeth Torbensdatter,' a story from the time of Christian I. Still further back goes the author of 'Ale Langskjægs Saga,' P. V. Hammer, who tries to reconstruct on an historic base life in Denmark as it was at the end of the ninth century, when the expeditions of the Vikings had reached their culminating point, and when the old Northern paganism was fighting against new-born Christianity. The book, written by a new man in literature, is by no means without merit. Another author, Jacob Knudsen, in his book 'Adelbrand and Malfred,' attempts a picture of the times and the circumstances in which the old mediæval songs sprang into existence. Unfortunately, he has not put his book together well; he has mixed up two different stories in such a way that it is very difficult to follow either of them. But there is beautiful invention in his book. Even an author so worldly as Carl Ewald has left the present day to tell a most romantic tale of the time of Cromwell called 'Crumlin,' which passes on the green island of Erin. The Protector himself appears, but is not an attractive figure; he is the tyrant who prays and murders at the same time. The young author Svend Leopold, in his book 'Enevold Brandt,' exhibits the Danish Court at the end of the eighteenth century, when Struensee reigned

for a short time in the name of the crazy Christian VII., until he and his friend Count Brandt paid the penalty of the revolution they created. Leopold's book gives a most detailed description of the persons acting in this drama, and of the manners of the dissolute Court.

Other writers look for their subjects among the less cultivated classes—peasants, fishermen, workmen. Edv. Söderberg, a new-comer in literature, has put the paupers of the great city into picturesque verse ('*Gadens Börn*,' '*The Children of the Street*'), as well as into prose in '*Det daglige Brød*' ('*The Daily Bread*'). Johan Skjoldborg takes us to the west of Jutland, to the small cottagers in those sandy parts who work hard for a scanty living, and for whom work is almost a religion. Zach. Nielsen in his book '*Kilderne*' ('*The Springs*') tells the story of a marriage between a country schoolmaster and a young lady from the town, of more refined habits, who is only taught by hard trials to understand her husband and his views. There is serious and practical religious feeling at the back of this book. Edv. Egeberg in '*Helligbrøde*' ('*The Unpardonable Sin*') moves in the same rustic sphere. He tells of a marriage—a happy one—where harmony is broken through a slip of the husband in a thoughtless moment. In a fit of despair he tries to commit suicide, and is brought home to his wife in a state of unconsciousness. In his raving he discloses the full truth, and the author describes with great delicacy all the moods the wife has to pass through before mutual confidence is at last restored. Andersen Nexø, a young and talented realist, in '*Muldeskud*' ('*Molehills*') and '*Familien Frank*' studies with a firm touch and a dry humour those unscrupulous and light-minded existences which live upon the borders of society as best they can. Aakjær in '*Vadmelssfolk*' ('*People in Frieze*') and '*Fjandboer*' (people from a part of Jutland) draws peasants of the old type—people who are still untouched by culture, great but not always good children. Mylius Erichsen has undertaken the task of describing in a large work the heath districts of Jutland, which are now disappearing fast under the ploughshare and the tooth of the harrow.

Almost all these writers are young. Among the more established authors Henrik Pontoppidan deserves mention for his '*Lille Rødhætte*' ('*Little Red Ridinghood*'), a book which is by no means so childlike as the title seems to indicate; it is bitterly sarcastic. His other work of last year, '*Det ideale Hjem*' ('*The Ideal Home*'), seems merely paradoxical and wholly absurd. A most powerful book is Fru Amalie Skram's '*Julehelg*'; in painting characters she displays quite a manly vigour. Of a different type is Karl Larsen; he pretends above everything to smartness, and his speciality is knowledge of current speech and modes of speaking. In his last publication, '*Seksten Aar*,' he traces the secrets of a young girl's heart at the age when the child is putting on the mask of the grown woman. Gustav Wied, a witty but rather vulgar author, with his '*Det svage Køn*' ('*The Weak Sex*'), won a rather discreditable success. The defects of the book are of a moral kind, but there is plenty of ability in it. Sven

Lange in his '*Hjertets Gerninger*' ('*Deeds of the Heart*') puts his readers in the centre of all the bustle and nervous excitement of town life, with its battles, its entanglements, its weakening of character and will, and its refinement of intelligence and feeling.

But it is in poetry that I find the most valuable products of the year. In the first place I must mention a book of verse by Valdemar Rørdam, '*Den danske Tunge*' ('*The Danish Tongue*'), which contains some of the finest poems which have been written here of late. The book is pervaded by a remarkable sensitiveness, yet fortified by a manly spirit. Holger Drachmann has written a drama, '*Halfred Vanraadeskjald*,' derived from old Iceland. There are some brilliant stanzas in the introductory poem, but the drama itself is utterly weak—big words and little power. A rather popular note was struck by Mrs. Blicher-Clausen in her '*Violin*,' a narrative in verse of a mother's sacrificing love for a son who has inherited from her the artistic gifts which are latent in her, though they have never been developed. Mrs. Blicher-Clausen is the first female poet of any importance we have had. Ernst von der Recke has published a collection of new poems, Sophus Michaëlis '*Livets Fest*' ('*The Feast of Life*'), Otto C. Föns a nice little volume called '*September*,' and Aage Matthison-Hansen some verses under the title of '*Roses*.' Certainly there is no lack of poets in the country of Hamlet.

Talking of Shakespeare, I should say that his tragedies are just now appearing in two new translations, both of which seem to be good. As for literary history, Dr. Vilhelm Andersen has completed his great work on Adam Oehlenschläger, the great innovator in Danish poetry at the beginning of the nineteenth century, while Dr. Schwanenflügel has written a book on Bishop Mynster, one of the leaders in the revival of religious feeling after the rationalistic period at the end of the eighteenth century, and Prof. Nikolaj Bøgh a biography of our erotic poet, Christian Winther. ALFR. IPSEN.

FRANCE.

Two years ago, in concluding this annual survey of French literature, I put forward a suggestion which was also a hope. Perhaps, I said, at the moment of my writing some genius as yet unknown is elaborating the masterpiece which is to give a vigorous impulse to our powers and open new and splendid horizons in literature. Then I recalled that famous figure Chateaubriand, who, at the very season when literature was most inclined to the leanest results, wrote '*Le Génie du Christianisme*,' a book which, in spite of the many disputes about it, had an unequalled influence on French literature. I must confess to-day that this tutelary genius has not come forward. We are still expecting the superior work which is to give an impulse to the talents of the time. The twentieth century, less happy than the nineteenth, at its dawn has as yet no Chateaubriand and no '*Génie du Christianisme*.' And yet there is abundance of talent; celebrities are pressing for my attention. One may say of the France of our time that, if genius is rare, talent is very widely spread; there is so much of it that one might add, too widely spread. Works which

are interesting, curious, moving, passionate, and dramatic are so numerous that I must limit myself, if only for fear of falling into the dry, descriptive style of a catalogue. The theatre alone, which has in the last twelve months recorded several successes, deserves detailed study.

One important fact has marked the theatrical year: the Comédie Française, the illustrious house of our national glory, has reopened its doors after the devastating fire. The fertile initiative, activity, and devotion of its director, M. Jules Claretie, have hastened this happy occurrence. The new building has been opened with a long-expected and carefully prepared revival of M. Sardou's celebrated piece '*Patrie*.' In this admirable theme—one of the best possible, which is no small credit to its discoverer—there are two or three moral situations of extraordinary breadth. It is a model of historical melodrama. Not easy is it to understand why people make a crime of the author's technical cleverness, which is great. Can it be a fault, a sign of weakness, to possess in the highest degree what Sarcey called the "*dramatic sense*"? This is a quality by no means so commonplace and despicable as some would have us believe. This much-derided cleverness makes one understand the great qualities and also the few faults of '*Patrie*.' These are, it is fair to recognize, less attacked than in subsequent works like '*Théodora*' or '*Thermidor*,' for instance. From the point of view of the theatre only, '*Patrie*' is not inferior to the dramas of Hugo or the elder Dumas. M. Sardou has the more dexterity, Dumas more passion, Hugo in his verse dramas more eloquence. M. Sardou, a man of many successes, has here scored a triumph. The word "*triumph*" would be certainly excessive in speaking of another piece, which is not a revival, but may almost be considered in that light, for it is derived from a long familiar story by Alphonse Daudet, '*La Petite Paroisse*,' which is not one of the best things of that maker of masterpieces. That, however, is no reason why it should not make a good drama. It is one, perhaps, although the novelist himself has already been at the trouble to derive a good piece from his story. In spite of its faults, this piece is full of rare and valuable qualities, and if the word "*triumph*" would be exaggeration, the word "*success*" is entirely justified. The same term must also be applied to the comedy of M. Fernand Vandérem, '*La Pente Douce*.' This piece has imperfections and unusual qualities. It is charming in its unerring analysis, the veracity of the characters, the sincerity of their actions, the grace of their talk. Admirable is the tender delicacy M. Vandérem has shown in the person of Geneviève. Further, '*La Pente Douce*' is written in the clearest, wittiest, and most expressive style. Notable for totally different qualities is the piece by M. Brieux, '*Les Remplaçantes*.' The energy and occasional success with which M. Brieux attacks the most burning questions of the hour are familiar. In this play he studies one of the evils of our society: he brings forward wives who leave their husbands, their children, and their village to go to Paris to take the place of mothers, to enter as "*nourrices*" into rich families. In-

complete as it is, the piece is interesting as a whole. The author shows an instinctive feeling of revolt against injustice which always wins the sympathy of the playgoing public. M. Paul Hervieu's ever-increasing talent is also turned to grave uses. His new piece 'La Course du Flambeau' was, if I may so put it, celebrated before it was produced, and, strange to say, this reputation did it no damage. The audience at the Vaudeville admired and applauded, from one end to the other of the four acts, a work original and powerful, bitter and cruel, but sincere and true. Every instant it affects the heart; it is emotional to anguish, but the resistance it raises yields before the uncompromising resolution of the author to sacrifice nothing to his conclusions and his purpose. He has observed, he has seen (or thinks he has seen) the course and results in families to-day of maternal and filial love, and he has told his story bravely and eloquently. His mysterious and bizarre title is a reminiscence of a Platonic idea and of a well-known verse of Lucretius. Generations pass on the earth and transmit to each other the torch of life, like the runners in the ancient ceremonies:—

Et quasi cursores vitæ lampada tradunt.

M. Hervieu, in a very close but simple action, of which the general effect is a little sad, has developed the idea that affection does not hark back; that mothers love their daughters more than they are loved; that the heart, like the mind, always looks towards the future; that we are attached by a stronger bond to our children than to our parents; and that, if a crisis in family life obliges us to choose between the two, we prefer to side with our children, as the law of nature has decided. This piece is really powerful, but seemed a little hard to Parisian sensibility or (shall I say?) sentimentalism. Yet it is a decided success by virtue of its austere and despotic character, its authoritative and absolute logic. The young master has disentangled himself from certain habits and servile tricks of flattery and commonplace commiserations in his attack on modern manners. The success of M. Hervieu may be classed with those of M. Alfred Capus in a different style. This author is responsible this year for 'La Veine' and 'La Petite Fonctionnaire,' which appeared almost at the same time. The former is the lightest and most amusing of comedies. It is charming, superior, indeed, to all that M. Capus has yet done, graceful and finished. A curious transformation is taking place in theatrical manners. It dates from Henri Becque and the Théâtre Libre. Becque, with his robust gaiety and jovial pessimism, amused himself by exhibiting the low tricks tolerated by bourgeois manners under the shadow of "les convenances." The authors of the Théâtre Libre improved on their master. The *ménages* they brought on the stage partook of a paradox, and at the same time, to give more authority to their theories, they opposed to marriage a similar state implying all, or almost all, the virtues of which they deprived marriage. This certainly was novel as well as immoral, but authors of this school did not bother about that. And, curiously enough, all the phrases with which Augier and Feuillet lauded marriage, and sought

to inculcate respect for it, we find in almost identical form now applied to free unions. The convention thus established is so strong that no one can escape its influence; the wittiest and the most sceptical yield to it. M. Capus in 'La Veine' gives a striking proof of it. His other play, which is almost a vaudeville, is a pleasant piece, good for three hours' laughter to the audience. By the side of these two plays it is convenient to place 'Les Médicis,' by M. Henri Lavedan. I must confess that the witty Academician has sometimes shown a more delicate fantasy, a finer observation, and it is agreed that his last piece lacks depth. I must not close my account of theatrical matters without mentioning the 'Pour l'Amour' in verse of M. Auguste Dorchain. The piece concerns two beings who, in spite of the tricks of destiny, raise themselves by degrees to perfect love. M. Dorchain in his preface confesses to a desire to make a tragedy. One can only say that it would have been better to make a tragedy pure and simple without an infusion of the romantic drama, which does not suit at all with the simplicity of plot that we expect in a tragedy.

According to the minute statistics of the librarian of Princeton University, England holds the "record" for the book-trade. Next come the United States and Germany. This last country, however, published last year no fewer than twenty-two thousand volumes. France only ranks fourth, and yet we are not at all inclined to complain, for we are overwhelmed by the rising flood of books. Quality in such things is what matters. It cannot be said that all books which are printed deserve to be, and this judgment applies specially to novels. Of the appalling number that appear every year in France some are of a high class, more good, the remainder mediocre or worse. The authors of these works seem to make it a point of honour to belong to no school and recognize no master but their own wits. So it is hard to indicate the tendencies of the French novel of to-day. All the schools of the past are represented, yet one cannot make out definitely the specific features of the novel at the opening of the twentieth century. Love is, as it always has been, the favourite theme, but several more or less happy attempts show that it would be possible to interest readers by the study of other passions which reveal the complexity of the human heart. Some are trying to revive, to adorn with the trappings of a picturesque and brilliant style, the historical novel which flourished in the days of Louis Philippe and the Second Empire. Others look for a moral, social, or political theme to dominate their efforts. The disciples of M. Anatole France—and who with us is not more or less his disciple?—attempt ironical pictures of contemporary society; but, if many imitate the methods of the author of 'L'Orme du Mail,' we are still waiting for another to rank with the master. Pictures of manners occupy markedly the talent of our young novelists, and some of them have secured a fine amount of public sympathy. Many names, illustrious or celebrated, have to be mentioned in this year's survey. MM. Paul Bourget, Zola, André Theuriet, Rosny,

France, and Pouillon, to mention no others, have published works which have added to their successes. No work by M. Bourget shows more clearly the influence of Taine than his novel 'Un Homme d'Affaires.' Taine's criticism was more historical than æsthetic. The work of M. Bourget in romance is getting more and more to be a veracious document on our times; not only a representation, but also a criticism. The author in 'Un Homme d'Affaires' exhibits himself as both a critic after Taine's style and a romancer, with his usual preference for moral and social themes. His book is notable for its fine psychology, as well as its very elegant and very modern style. The man of money, the bird of prey as he appears in human society, has never been more incisively painted. M. Bourget's other novel 'Le Fantôme' is profound and beautiful in my belief, though you damned it. M. Zola's new book is the second of the series destined in the author's scheme to be a kind of gospel of modern times. 'Récondité' was a hymn to creative nature. 'Travail' is a vast poem celebrating human labour. Work is for the individual what fertility is for the species—the means of existence. The thesis is developed on a large scale; the volume is stuffed full of life, as usual with M. Zola; it exhibits his great talents for description, his art of evolving and moving masses of men; but it is composed on too ample a scale, it shows symbolism grown gross, and carelessness in style. M. Theuriet has published two charming and most interesting novels, 'Illusions Fauchées' and 'La Petite Dernière.' The public has always welcomed the pure, healthy fragrance of M. Theuriet's stories, and the public is right. The poetry of nature, the living charm of forests and waters, set his books off more than characterization or observation of manners. The activity of MM. Rosny has led them to deal in 'Le Chemin d'Amour' with the world of to-day. It is a specimen of their new manner, but I notice that modern observation has not altered their romanticism and pantheism. They portray modern life in lyric style, but more than one critic and reader think regretfully of the time when the pair in 'Vamirels' and the 'Profondeurs de Kyamo' described so powerfully primitive ages when the world was young. The book of M. France, 'Monsieur Bergeret à Paris,' is simply a masterpiece, like its predecessors. Our language has never been so perfectly written, with such artistic avoidance of exaggeration, such sure expression of thought in every detail. M. Bergeret judges with clear-sightedness and moderation the troubles which Paris exposes to his view, and finds in the history of olden time the explanation of almost every human circumstance. In 'Le Vœu d'être Chaste' M. Pouillon attacks a decidedly delicate and difficult question. His work is beautiful, penetrating, sad, and movingly truthful, and his characters are vigorously conceived. Problems of conscience painful and serious are here well put before one not as abstract theories, but as imperious realities. In his book 'La Carrière d'André Tourette' M. Lucien Muhlfeld has attempted to revive an antiquated form of novel-writing. Long and often wearisome works have ceased to be

the fashion with the realists or the psychologists. M. Masson-Forestier, for whom several stories of unusual power and close observation have won the compliment of critical comparison with Maupassant, has published '*Une Flambée d'Amour*,' which is, I think, his first long novel. The plot of it is sufficiently complicated, but strong and sound in construction, while the characters are very lifelike without showing excessive subtlety in detail or tedious minuteness. Madame Daniel Lesueur has followed up '*L'Or Sanglant*' with '*La Fleur de Joie*,' which possesses all the same qualities. It exhibits her as a delicate, refined, and subtle writer, so gifted as to feel no hesitation about writing a big dramatic feuilleton crowded with episodes and moving figures. The success of this book has been very great, although the romantic side of it is overdone, but that perhaps is one of the reasons of its success.

MM. van Bever and Paul Léautaud have issued this year, under the title of '*Poètes d'Aujourd'hui*,' a volume of selected pieces which allows one to take stock of our poetic advance during the last twenty years. A perusal of the collection shows that a real revival of French poetry has taken place in our time. Pieces offer themselves for appreciation from more than thirty poets of the day, of whom the oldest are, I think, Verlaine and Mallarmé. Almost all the poets represented join in reaction against Parnassian metres, and end in free verse. But, not to seem partial, the collectors have welcomed some poets who keep the rules. This publication is, one may say, completed by the little book of M. Thomas Braun, '*Des Poètes Simples: Francis Jammes*.' It is the result of a conference held at Brussels recently by the poet of the '*Bénédictions*,' and it sums up happily a tendency of the new poetry. Certain poets, of whom Francis Jammes is perhaps the chief, although he makes no exertions to form a "school," as it is called, are attempting a return to simplicity. They aim at no refinements, or at least their refinement is devoted to the attempt to be perfectly simple. They have stripped from their poetry all the gay ornaments which romanticism first and later symbolism used to be proud to wear. They eschew equally rhetoric and easy lyricism, and all that is not palpably sincere and true. Subtlety of expression and delicacy of rhythm are painful to them, as putting a false appearance on exact reality. They are very careful about reality; they interest themselves in the humblest existences, the meanest things, and, deprecating the old distinction between poetical objects and prose, they claim to discover even in the smallest corners of creation the divine character of everything. Nothing escapes their minute search which is elevated, reverential, and, as it were, ennobled by intimate religion. A model of this sort of poetry is '*Le Deuil des Primevères*,' the collection M. Jammes has published this year. Here the distinctness of his manner is evident. He does not keep to any of the established rules, either of metre or taste. He takes pains to be sincere and to express exactly, without exaggeration or poverty of language, the special emotion which life gives him. The elegies of Francis Jammes are like no

others. They have a touching element of simplicity and childishness; their truth and exactness lay hold on you.

Our great poet Sully-Prudhomme does not seem to be excessively fond of the school of which I have just spoken. In his '*Testament Poétique*' of this year he shows strong irritation against the innovators who are attempting to transform traditional metres; and, although he is at pains not to be too rough with them, they have made him feel rather more than out of temper. He endeavours to set up against their pretensions a scientific theory demonstrating the excellence of the Parnassian metre. Certainly the distinguished author of '*Vaines Tendresses*' ought to have been gratified at the publication of two volumes due to M. Louis Sauty and M. Albert Mérat. The former in the '*Voix Humaines*' has felt the influence of Sully-Prudhomme, and occasionally of Coppée and Verlaine. His form is in particular Parnassian. This collection possesses an almost ingenuous sincerity of thought and a tenderness which give it real charm. M. Mérat has produced in his '*Vers le Soir*' some charming little poems in the old style. His verses are very precise, very cleverly composed in accordance with Parnassian rules. In '*Les Fleurs d'Aube*,' by Madame Madeleine Paul, it is easy to recognize the influence of Lamartine, Alfred de Musset, and Marceline Desbordes-Valmore. Madame Paul has the laudable qualities of simplicity, grace, and fervour. M. Jean Moréas, whom M. Anatole France once called the Ronsard of symbolism, cannot be classed with any of the poetical groups I have mentioned above. He has changed his manner. There is no symbolism left in his new work, '*Les Stances*,' but more of Ronsard than before. The school of which he is the head is entitled "Roman," and aspires to bring French poetry of to-day back to its national sources; it takes its inspiration from our old literature of mediæval and principally Renaissance times. M. Moréas's attempt may be considered as a protest against the foreign influences which are affecting our poetry. He renounces the strange images and complicated vocabulary on which symbolism ventured, and he writes pretty nearly in the language of Ronsard.

There is a deeply rooted opinion in France that criticism is encroaching too much, that it is trespassing on the ground of original works; and some are inclined to see in this a sign of the weakening of the genius of the nation. It is certain that at the great periods of literature critical works were not those which made the greatest reputations, and Boileau, whom it would be unfair and unseemly to abuse, would certainly not have been enough by himself to make the age of Louis XIV. celebrated. There is one thing to be said in favour of our time—criticism has been completely renewed, and, with its many brilliant representatives, plays an eminently useful part. It is a commonplace that we have too many writers, and therefore too many books. Without the critics the public would run a risk sometimes—I do not say 'always'—of losing itself in the literary inundation. It is no paradox to say that half of the books issued yearly are not worth reading. The work of simplifying the public labour by selection is the critic's mission, and it was never more

needed than now. I must add that it has rarely been better represented, and this year has produced its quota of works of merit. M. Émile Boutroux has given us the best and most profound study on Pascal yet written. He has taken up his work in a spirit of respectful admiration, but he possesses the critic's weapons, and it is as a learned scholar relying on documents that he has analyzed the '*Provincial Letters*' and the '*Thoughts*.' He has been careful not to yield to a common temptation and make Pascal into a philosopher. This would make it necessary to go against Pascal's beliefs by interpreting his religious doctrines as symbols of rational doctrines. M. Boutroux has seen this, and wished to represent the man as he was, with the extraordinary intensity of his inner life, in which were united so many qualities—the sense of reason and the gift of intuition, the taste for meditation and the desire for action, power of abstraction and imagination, passion and resolute will. In a work of surprising erudition entitled '*Le Théâtre Français avant la Période Classique*' M. Rigal studies the whole conditions of the theatre at the end of the sixteenth and beginning of the seventeenth century. Already known through his book on Alexandre Hardy as a pungent and clear-sighted critic, he has gathered in the present volume some most curious information concerning the wandering actors and their poets, their repertory, their profits and expenses. M. Charles Hastings has published '*Le Théâtre Français et Anglais*.' It is not exactly a critical work, but a conscientious historical account of the theatre in France and England and its Greek and Latin origins. The idea of establishing a parallel between the French and English theatres is new. This work is very complete, very erudite, and suggests lengthy and minute research. Austere scholars who have devoted themselves to some special subject forget too often their duty to the public. The dear good public admires them on trust, knowing them to be members of numerous academies and well known abroad, but they are inaccessible to it. Yet it would be well for some at least of these noble works to be revealed to the profane, since all must end at last in the crowd, and every work is idle which has not in view, however distant that view may be, the world of men. So warm thanks are due to M. Gaston Paris for initiating the profane into the mysteries of old French poetry. He deals with old poems and ancient legends in his '*Poèmes et Légendes du Moyen Âge*,' works which derive an agreeable flavour from their antiquity alone; tales almost infantine, but revealing ingenious meanings and far-off thoughts to those who can decipher and understand them. These bygone tales M. Paris tells with a delightful charm, a delicate sense of their intimate poetry, a reverential feeling which is contagious.

It is not only earlier literature that occupies our critics. Contemporary writing is studied, always with shrewdness, often with impartiality, occasionally also with severity. M. René Doumic is entitled by his learning, his talents, and the firmness of the principles which govern his judgment to the first rank, and his articles in the *Revue des Deux Mondes*, which he has gathered in a volume, are authoritative. M. Georges

Pellissier is recommended by his sincerity and frankness. His 'Études de Littérature Contemporaine' consider the theatrical work of M. Jules Lemaitre, the novels of M. Bourget and M. Zola; they analyze the representation in contemporary writing of the modern young girl, the married woman, the priest, the politician. They expound theoretical questions such as "les clichés de style," "l'anarchie littéraire." M. Pellissier does not disguise his antipathies; one might even reproach him with too liberal a display of them. The criticism of M. Henry Bordeaux is generally more benevolent. His work 'Les Écrivains et les Mœurs' is a collection of notes and essays, short articles on very different writers, moralists, sociologists, novelists, poets, almost entirely contemporaries, and so he presents a fairly complete view of the literature of to-day. M. Bordeaux is no flatterer with an eye to publicity. His method, if not dogmatic and pedantic, will not admit chance impressions. In a work of art he desires to discover national tradition and truth to nature. The great writers to him are those who love and feel life intensely, who also in their style preserve the essential French qualities.

M. de Spoelberch de Lovenjoul writes literary history rather than criticism in his work 'Sainte-Beuve Inconnu.' This learned and lucid volume is an important contribution to the study of romanticism. This minute work on a single writer leads me to two books this year both devoted to John Ruskin. One, by Jacques Bardoux, is entitled 'John Ruskin'; the other, by M. H. J. Brunhes, 'Ruskin et la Bible.' These two studies are very different in their object and manner. M. Bardoux has produced a general work on Ruskin, with a delicate analysis of the principal features of Ruskin's thought, an explanation of his æsthetic and economic doctrines, and observations on his language and style. M. Brunhes looks only for traces of the Bible in Ruskin's style, an influence which he considers of great importance. This view may be granted to be correct, but his book is rather a thin affair. With English literature M. Blaze de Bury is also concerned in 'Les Romanciers Anglais Contemporains,' which is not only a collection of monographs on the English novelists of to-day, but also a general study of the present state of that branch of letters. Each of the chapters, although headed 'George Moore,' 'Olive Schreiner,' ' Meredith,' 'Rudyard Kipling,' 'Grant Allen,' &c., is not a study on these various writers, but merely expresses some general ideas on their books. So the volume, though based on careful study, often seems a little vague.

The books of history this year—and they are many—all attest that it is the document, the fact, which arouses the curiosity of authors. Memoirs, biographies, and "journals" are still, as in the past, widely appreciated. The persistency, one may almost say passion, with which the period of the First Empire is studied is well known. The 'Fouché' of M. Louis Madelin completes perfectly the series of memoirs, recollections, and studies on the revolutionary and imperial epoch. It is the history, the veracious history, of the man who knew all the secrets of those troublous times—the

great head of police, the enigmatic statesman. M. Madelin has gone to all the documents to strip this restless figure clear of legend. He has looked behind the official mask of the proconsul of the Terror and the minister of the Empire for the true physiognomy of this extraordinary character. Among the memoirs I have just referred to, those of General d'Andigné are unusually attractive. The adventurous and dramatic life of the leader of the Chouans is as engrossing as a novel, and at the same time a contribution of the first importance to the history of our civil wars. M. le Vicomte G. d'Avenel carries one further back with 'La Noblesse Française sous Richelieu.' It is one of the most notable works that the learned economist has produced. It is a large and powerful commentary on a tragedy by Pierre Corneille, though M. d'Avenel had no idea of the sort. He shows us the origins, the fatal decadence and disappearance of the French nobility of the day. He judges them with impartiality, allowing for their qualities and defects. His book is not only a collection of interesting facts, but also contains a thesis which deserves discussion. According to the author, the work of Richelieu as regards the French nobility was gravely at fault. He thinks it was not necessary to keep the nobles out of the Government, but to strengthen existing institutions by giving them a regular use for their perpetual activity. The withdrawal of the nobility meant the suppression of all restraints on the royal power and the encouragement of the monarchy to despotism, a course which met its logical answer in the violence of the Revolution. M. Henry Gauthier-Villars in 'Le Mariage de Louis XV.' deals with events more recent and yet little known. He has carefully studied all that is available on the subject; he has, besides, used unpublished papers, which have shed light on hitherto obscure history. In spite of his use of documents, his book has all the interest of a novel. MM. Paul and Victor Margueritte bring one into the full light of to-day, or rather of contemporary history, with their now celebrated book, 'Les Tronçons du Glaive.' It might also be ranked as a novel; it makes very exciting reading. The authors have put into their story some purely imaginative figures, who represent, they think, certain bodies of feeling. Their book is to be regarded chiefly as history—history sincere and poignant of the war of 1870. The claims of conscience, as well as the scruples of the artist, have made the two writers unwilling to hide wounds under flags. Their aim is to make of the national defence "a picture sad, but sincere." They have managed at the same time the general history and the thousand romances which this history involves. So they have revived with an intimate sense of tragedy events which did not seem capable of being represented except by large exterior masses. They have succeeded by virtue of simplicity in a subject which seems to call for brilliance, and by sober language in a subject which seems to call for phrase-making. They have the delicate art of mixing small things with great, intimate memories with the tramping of marching troops and the clang of battle, the finest

shades of soldierly honour with the pity that rebels against it.

One of the largest Paris houses is beginning a collection which is to bring together biographies of statesmen, sovereigns, French and foreign ministers, who have played a leading part in forming the political world of to-day. The whole will make quite a universal modern history. The first volume is out, and is contributed by M. Henri Welschinger, the well-known historian and scholar, on 'Bismarck.' The author follows rapidly the extraordinary career of this statesman. It is a vigorous portrait, which gives an impressive idea of the man who established and consolidated German unity.

Studies political, social, economic, and philosophic are very numerous this year, and in many cases unquestionably of value. The 'Problèmes Politiques du Temps Présent' of M. Émile Faguet follow his 'Questions Politiques,' and make with it a complete whole, treating the weightiest social and political problems of the day. M. Faguet thinks that most of the symptoms which characterize our universal uneasiness are the result of a dangerous diffusion of ideas about equality, which have the defect of leading to the impossible ideal of collectivism, and also of producing, by the barren energy they set at work, commotions most fatal and most futile. A similar doctrine appears in his various studies; he attacks the idea of equality and praises the idea of liberty. These new essays are, like their predecessors, unusually vigorous in conception, wonderfully arranged, and almost too clear. M. Émile Boutmy, in his 'Essai d'une Psychologie Politique du Peuple Anglais au XIXème Siècle,' studies the formation of the British character on lines similar to those of Taine. He follows Taine in considering that, among the causes which make a people, natural forces are most weighty and efficacious. The immediate influences which are necessarily felt in the formation of peoples are those which Taine styled "le milieu." But M. Boutmy makes a happy modification of Taine's theory by considering the race not as anterior to the action of natural forces, but, on the contrary, as created by them. He analyzes in the English type the moral man and the social man, next the political man and the State and the individual in their several connexions. It is a pity that M. Boutmy makes only a brief conclusion, which characterizes the England of to-day so vaguely that his picture might stand for that of any other country.

With M. Théodore Ruyssen we enter on the region of pure philosophy. His book on 'Kant' aims only at presenting a clear and exact account of the Kantian philosophy. He has succeeded in giving a learned but unaffected view of a teaching to which hitherto only partial studies had been devoted, so partial that one could not find one's way about them—a frequent result achieved by commentators. M. Ruyssen analyzes the works of Kant in succession, but is not content with a dry résumé; by quoting letters, by his knowledge of the character of Kant, his ideas, and the spontaneous tendencies of his mind, he makes one understand Kant's doctrine. Philosophy is often censured as destructive because of

its double work of criticism and dogma; negatives only remain after the clash of contradictory affirmations. In opposition to this disquieting affirmation M. Brunschvicg attempts, in his 'Introduction à la Vie de l'Esprit,' to set up by the aid of reason alone, not perhaps an ethical system, but a satisfactory conception of life. His book recalls the treatises of Fichte. A book of serene wisdom is 'La Philosophie de la Longévité' by M. Jean Finot. The author, whose learning is well known everywhere, has condensed in his book his patient studies on the causes of human mortality and the means to prolong life. M. Jean Finot undertakes to console us for death, and to that end employs very ingeniously scientific facts which only need a good-humoured interpretation. The fear of death is, according to him, merely a deep-rooted but frivolous prejudice. The work is of general interest; it provides a noble and courageous conception of perfection and progress. The author is a cheery optimist, and has plenty of new ideas. M. G. Dumas, in his book 'La Tristesse et la Joie,' has made an excellent application of methods which combine psychology and physiology; M. Ribot, in his familiar books 'Les Maladies de la Mémoire' and 'Les Maladies de la Volonté,' has commended and applied them with real success. M. Dumas, in settling the object of his study and employing with care the methods of the newest clinical authorities, has worked very happily to give psychology its much-desired scientific character. He makes joy and sorrow depend no longer on the "représentations," but on the "tendances" to which they are attached.

A somewhat brusque transition brings me to a book by Mlle. Lucie Faure, the daughter of the late President Faure. It is entitled 'Newman and the Oxford Movement,' and is a shrewd and subtle study of the philosophic and theological doctrine of the famous cardinal. The name of Cardinal Newman possesses a sort of charm for many French minds. Last year I mentioned a study on him. Mlle. Lucie Faure brings new views to her task: without bothering to trace Newman's career or write a detailed biography, she reveals the man in his inner self and his influence on souls.

Arrived at the end of this survey, I may well ask myself what is the literary future of the century which is beginning; but such speculative curiosity would only lead to the formation of more or less ingenious hypotheses. I can, at all events, attempt without undue temerity to discover the common tendency of writers of to-day. You meet, I think, almost everywhere an aversion to the conventional, the artificial, and a patient and persistent search for nature, reality, and truth. Three writers, whose works in different degrees express this tendency, have left their mark on the living generation—Flaubert, Taine, Renan. Perhaps these three men will continue to influence the opening century. Perhaps their glory will be eclipsed by the arrival of some great genius who will open unexplored ways to the French spirit and will produce masterpieces. We must wait; it is for the future to speak.

JULES PRAVIEUX.

GERMANY.

NOVALIS, the Romanticist, wrote once a little epigram: a youthful seeker after Truth at Sais makes his way into the temple of the goddess and raises her veil. What does he behold? The image—of himself. This epigram may claim a special significance with reference to art, and the German literature of the past year may give it striking confirmation. The artist's fountain of truth lies hidden in his own bosom. The literary revolution which Germany experienced in the nineties directed the author only too vehemently to a diligent study of the external world. The contrary opinion is now gaining ground; it is only in self-communion that the artist can unlock his world. The power of moving the souls of others is granted only to that which the soul has itself experienced. A dim conception of this new yet immemorial truth is now asserting itself high and low in our literature, and points the way to new aims. Already we speak of a New Romanticism; but for the present that is merely a meaningless title for a newly awakened longing to which an adequate fulfilment has not yet been vouchsafed.

Subjectivism begins once more to receive its due in German literature. If Heine once remarked to Hebbel that "a poet who composed no lyrics was no poet," that was only another manner of similarly emphasizing this artistic subjectivism. And again to-day a lyric strain is demanded for every description of literature. Gerhart Hauptmann meets this demand. His new play 'Michael Kramer' has been a failure on the stage. A lack of skill in its composition—one may add, a lack of concentration and of cool and well-considered analysis of its subject—has been dearly paid for in his latest work, as in many an earlier one. Hauptmann proceeds arbitrarily with his subject, and yet he fails to master it. Father and son, both artists, stand opposed to each other in this drama; they divide the interest. The scanty action of the piece turns wholly on the son; he is ruined by his want of energy and by his paltry excesses. The physical deformity which has accompanied his entrance into the world has made him malicious and cowardly, reticent and mendacious. As far as the dramatic action is concerned, the father is a mere spectator, but psychologically he stands in the centre of the play. The death of his son affects him as a psychical experience; the majesty of death confronts him, and awakes in his bosom tones which have slumbered there for many a day; with this grief his being ripens towards its consummation. One feels that the play was written for the sake of this inner revelation; personal experience is reflected in it and has taken shape perforce. And in the figure of the elder Kramer Gerhart Hauptmann has created a special type of the German artist—a man who struggles hard with his art, and untiringly urges himself to further efforts, who thinks but slightly of what he has attained and never loses sight of his aim; his art unfolds itself to him in solitude, in solitude alone can he find his true self; he sets his whole soul upon everything he undertakes, and no outward circumstances can seduce him from his path. Here also it is hard to escape the

feeling that Hauptmann has given something of himself to this reserved, pure, and bashful figure. And if upon the stage the play fritters itself away in individual passages, still the artistic purpose and perception are unmistakable; and both bear witness, in this work too, for Gerhart Hauptmann.

Subjective psychical experience is still more apparent in Ernst Rosmer's new drama 'Mutter Maria' than in 'Michael Kramer.' Ernst Rosmer is the pseudonym of a woman (Frau Elsa Bernstein), and it is woman's deepest feeling that struggles for expression in this fairy poem. It is a Song of Songs on motherhood; in its pages the mother's joy exults, the mother's anguish mourns. An ice-maiden, who dances with her sisters on the snow-peaks of a glacier, has been discovered by a huntsman, who has held her in his embrace and thereby kissed her heart to life; he has fallen a prey to death as the result. Now she feels drawn towards the earth, and the sight of the Mother of God, hewn out of the rocks by a hermit, gives her the first presentiment of a new-born human perception. Death joins her on her journey towards the valley. She has to fight with him for the possession of her child when, solitary and forsaken, she sinks down by the wayside in the hour of giving birth; she overcomes him. The consecration of motherhood comes upon her, but at the same time there awakes in her bosom the old, defiant, pagan sentiment of revolt against God; the power of Nature, which according to all the tradition of fable knows naught of God, is strong within her. One night she is unable to resist the persuasions of her sisters—she hies to the dance upon the snow-clad peak; and meanwhile Death plants himself by the cradle of her child. It dies. And then she battles with God for the possession of her dead child—she would keep it fast in the sphere of natural forces—until she achieves the last hard victory over herself and points out to her babe the path to God. She has realized a divine motherhood after the human, that so she might accomplish to the full the lot of a Virgin Mary. These events are detailed in language to which originality gives force; but the poem suffers from a profusion of motives, which complicate each other, and this has interfered with its due effect upon the stage; the fundamental idea is not brought out with sufficient directness and certainty. All the stronger is the lyric emotion, the magic of mood, which the poem produces. The double problem of human and divine motherhood is apprehended in all its depth, and genuine passion has here found its true expression. Every scene bears the impress of inner experience, and the growth of personality, due to the changing destinies which motherhood brings in its train, is portrayed with power and artistic truth. In its bold originality 'Mutter Maria' belongs to those works which continue to exert a stimulating influence upon literature.

In Sudermann's new play 'Johannisfeuer' the subjective element has evaporated into a somewhat faint impression of reminiscence. He has once more returned to his East Prussian home, and has sketched his figures with clear, sharp lines according to his approved manner. But he himself has had

nothing new to say; the drama adds no new touch to the picture we have been forced to make of his literary personality. The whole environment is ably rendered, but without inner sympathy. The great scene of strong passion which is never absent from his plays is very effective, but the passion does not penetrate to the heart. It is like the "fire of St. John," which is seen shining in the distance, though its warmth remains unfelt. A young fellow who is betrothed to the squire's daughter feels himself passionately drawn towards a young girl whom this squire has out of pity taken into his own house and brought up as his own child. On the Eve of St. John the two, regardless of the vow they have taken, overstep the bounds of propriety, yield to their passion, and then—separate once more in a feeble resignation, she to fare abroad, he to return to his bride. Into the young girl's character Sudermann has conjured much that really fails to make itself felt as clear and convincing. The result is a character which has got no further than theory. Indeed, only one figure bears witness to a personal sympathy—that of the young clergyman who comes into the piece, and manifests his character in well-doing. The play altogether lacks a compelling necessity: the whole thing *could* happen as it does happen, but might also be otherwise. Above all, it lacks the compelling necessity of inevitable work. Sudermann was not forced to write it; he *could* do it, and he did it.

After all, it is the cool, objective method that has scored the greatest stage success this year. Otto Erich Hartleben's tragedy of an officer's life, 'Rosenmontag,' is little more than a diligent study of environment. But the life of German officers is effectively represented, the types are well observed and smartly drawn. Nor does Hartleben by any means renounce in this piece that audaciously broad and yet genial humour which is peculiarly his own. Thus the tragedy is not wanting in scenes of mirth, and these are beyond question the best of all. The epithet "amusing" may be applied to this tragedy. The tragic incident in itself is poor, the rendering of passion poor, the tragic working still poorer. It is only by means of a scarcely credible intrigue that the stone, destined to crush two human beings in its descent, is set rolling. To prevent a young officer from marrying beneath him his cousins, officers like himself, have compromised the girl with whom he is in love. They have succeeded in breaking off all relations between the two; the young officer has given the colonel of his regiment a promise on his word of honour that he will have no further intercourse with the girl. The action of the cousins, however, comes to light, the love of the two young people springs up anew, the officer breaks his word of honour, and on Carnival Monday (Rosenmontag) he goes to death along with his sweetheart. He has lost his professional honour and has no desire to live without it; as an officer he must die. The play itself can claim no broadly human significance, it is merely an "officer's tragedy," and owing to the inadequate rendering of passion the spectator's interest cannot rise to real sympathy. A straitened feeling is produced by this tragedy.

And it is significant that this feeling returns in a multitude of other plays. It seems as though we lacked not so much talent as literary personalities with a fairly wide outlook. Hirschfeld and Dreyer especially have difficulty in finding the right relation towards the subject of which they treat; they do not survey its possibilities, and they cannot unfold an image of the world in a single episode. Their art, instead of enhancing reality, lowers it.

'Der Sieger' is the title of Max Dreyer's new play. A young artist marries a girl superior to him both in character and artistic ability. He revolts against this superiority, and maintains that a certain work executed by his wife is worthless, although he is convinced of the contrary. Afterwards he confesses this petty falsehood to her, and by doing so completely ruins the happiness of their married life. Another thread of action runs alongside of the one described, but no well-grounded connexion exists between the two. The young artist lets himself be persuaded to execute the statue of a deceased prince, who is shown to have been a half-witted reprobate. By so doing he commits—according to Dreyer—the basest treachery against art. But the statue of a very bad prince may obviously be a very good work of art; and Dreyer overlooks this because he approaches his subject from the narrow platform of certain preconceived opinions, and seasons it with party "gags" instead of allowing it to operate freely and so elevating it. The same criticism is true of Georg Hirschfeld's play 'Der junge Goldner.' This piece turns on the question whether a play which young Goldner has written is to be performed at the town theatre or not. One of the town councillors opposes the performance out of petty personal motives, and in a similar spirit young Goldner exposes him at a public banquet, delivering on the occasion a fulminating speech in support of the right of the younger generation to a free artistic development. That is all. That a free artistic development has nothing to do with the performance or non-performance of a play is entirely overlooked by Hirschfeld, just as the essential point of the problem was overlooked by Dreyer. That mastery of the subject which is impossible without a strong element of personality is absent here. Elsebeth Meyer-Förster, in her plays 'Der gnädige Herr' and 'Käthe,' comes to grief in the mere subject-matter; the figures she creates arouse no sympathy, the vicissitudes of fortune she depicts leave us completely calm. Happier in his rendering of environment is Stefan Vacano in his play 'Der Tag,' which treats of a peasant rising on a Hungarian estate in the time of the July revolution. The peasantry are well portrayed, but the real dramatic development of the piece comes to a standstill in its beginnings; the play is not justified by any proper termination—this "day" remains without any evening. Still, the work is a promising piece for a hitherto unknown author.

Ludwig Fulda has footed it dexterously in his accustomed tracks. His drama in verse 'Die Zwillingsschwester' is not without grace—a grace, to be sure, which consists only in easy mastery of form. He, too, has

had nothing personal to say. The plot of the little piece is founded on the likeness between twin sisters. The young wife, who finds her husband's affection grow cooler and cooler, sets off on a journey, but only to return home immediately in the character of her twin sister; in this disguise she regains the love of her fickle spouse. The idea that illusion sheds a glory may be found in this little play, which is unassuming and—only a play. It bears a romantic stamp, but rather that of the posthumous than the true romanticism.

There is romantic irony in the little comedy 'Hockenjos,' by Jacob Wassermann—that irony which delights in broad and audacious caricature. The burgomaster of a little town would give anything for a decoration; as a means of procuring one he determines to erect a monument in memory of a certain fellow-townsmen who has done good service to his country. The plan is put into effect; but while the ceremony of unveiling is taking place with all pomp, the illustrious defunct makes his appearance in the village once more in a very reduced and questionable plight. For the artistic purpose the caricature here is sufficient in itself. Carlot Gottfried Reuling, in his drama 'Der Retter,' has attempted to raise irony to the heights of tragedy; he has not succeeded. The mediæval town with its narrow atmosphere of clique is made the scene of action; its one rational inhabitant, who has been its preserver on the occasion of an epidemic, falls a prey to a multitude of fools. But Reuling lacks the power to bring this bitter and ironic mood of tragedy to a harmonious close.

Discreetly renouncing the attempt to deepen and intensify their themes, Lothar Schmidt and Rudolf Hawel have produced in 'Der Leibalte' and 'Mutter Sorge' good working plays with easy characterization. To literary mediocrity, which they both show, the influences of the realistic movement have been beneficial. They have led, if not to a greater depth, at least to an honest attempt at comprehension and to a more faithful representation.

But now the desire for greater depth has once more been aroused. It seems likely to attain its most rapid and mature fulfilment in the novel. There are two authors of the older generation who have this year come forward with remarkable achievements: Marie von Ebner-Eschenbach and Friedrich Spielhagen.

Marie Ebner's volume of short stories, 'Aus Spätherbsttagen,' constitutes perhaps the most important appearance of the year. They treat of a great variety of subjects and deal with the most various classes of society, but they have all one characteristic in common—they are instinct with power. This is particularly noticeable in the figures of the women; in suffering they realize their true power. Thus in the story of 'The Prize Scholar' ('Der Vorzugsschüler') the mother is a quiet, careworn creature, wholly subservient to her husband, an ambitious and small-minded official. But when it is necessary to interpose for her son, she finds strength to resist her husband's absurd regulations. The father's ambition drives the son to death. And then it is the mother, robbed of her all as she has been by this death, who comforts and con-

soles her husband. Animated with an equal power, there stands by the side of this mother 'Maslan's Wife.' She has loved her husband, he has been faithless, and she has pardoned him again and again, until at last her power of forgiveness has been exhausted and she has turned him from her door. Then she has sworn never again to seek him out unless she has first been summoned by him. She keeps this oath when her husband lies on his death-bed, although the priest continually exhorts her to go and see him; she keeps it in spite of her own love and yearning. In 'Uneröffnet zu verbrennen' Marie Ebner depicts with great power and in a few strokes a tragedy of conscience. Count Lothar has been faithless to his wife—faithless without feeling any pricks of conscience in the matter; he has considered it a privilege of his sex. After her death he discovers in her writing-table a bundle of letters with the direction "To be burnt unopened." He does burn them, but then he is seized with doubt. Faithless himself, he cannot believe in his wife's fidelity; he suspects his best friend and kills him in a duel; and then, too late, his eyes are opened. These stories of Marie Ebner show us strong characters making their way through life, and they almost always grow stronger still in the struggles which they have to endure. There exists a deep and organic relation between personality and fate, and from the interaction of these two forces there is produced upon the reader an impression in which the heart is enlarged. One cannot help feeling the balance and order of this philosophy—the power of this writer, who now stands herself in "the autumn of her days."

Friedrich Spielhagen's novel 'Freige-boren' cannot claim comparison with Frau Ebner's production, and yet it is perhaps his best work which he has given us—his most intimate book, at all events. Almost all that might be looked upon as mere action has been eradicated from this novel; we are made to share in the quiet growth of a personality. The youth of the heroine is splendidly described: first her schooldays in the loneliness of a convent, and then her duties as companion in a Jewish household. This "freeborn" lady makes herself free in soul; that is her path in life. In a hard struggle she gains her philosophy of life, and with that to help her fights her way through the world. She does not escape bitter experiences; she finds no happiness in her marriage, knows that she is deceived by her husband, and finally sees herself condemned to a sick-bed. The individual parts of the novel are not executed with equal power; there is a falling off at the close. But there runs through the book—in contrast with the rest of Spielhagen's novels—a strongly personal strain, and 'Freige-boren' belongs to those works which may claim mention when the growth of introspective art is discussed.

The old and approved art of Marie Ebner and Spielhagen is joined by that of younger authors with kindred characteristics. J. J. David, of Vienna, does not stand very far apart from Marie Ebner. His new collection of tales, 'Die Troika,' also produces in a marked degree the impression of power. There is something harsh in David's composition, and along with it—this sounds

contradictory—something affected. When he tells of the peasant girl who surrenders herself to the dying baron, when he pictures this last love of an invalid on the point of death, it is done without any trace of the sensual or sentimental. The situation—unwholesome in itself—is rendered with the touch of nature, and yet this peasant girl in her primitive strength has at the same time a touch of the artificial; she reminds one more of figures such as Millet has painted than of those one actually sees in the country. And indeed almost all the narrative art of the younger generation is artificial, intentionally artificial.

This is clearly shown in Jacob Wassermann's novel 'Die Geschichte der jungen Renate Fuchs.' He leads his heroine a dance through all kinds of wild and improbable adventures, that he may, rather in the theorizing vein, drive home his point—that a woman can never fall. But in this book, too, the outward action is wholly secondary. It is not the events that are decisive, but simply and solely the moods which they evoke. Mood is everything. The whole characterization of the novel is founded upon moods, and these are often rendered with a subtlety which is not met with every day. Through all the vicissitudes of her outward lot Renate Fuchs does truly preserve the pure sentiments of her girlhood, her clean and honest heart. The novel savours of symbolism. In picturing this Renate Fuchs one should once more seek her image not in everyday life, but in art, and one might perhaps think of a picture by Rossetti. Altogether, reference to contemporary English art is suggested by Wassermann's novel; in reading 'Renate Fuchs' it is difficult not to think of Mr. George Moore's 'Evelyn Innes.'

In Richard Beer-Hoffmann's story 'Der Tod Georg's' the lyric element is supreme. Reality gives place to sentiment and mood; it waxes faint and pale, and all the colour is lavished on dreams and visions. Dream life is represented as on a level with real life. To read this book produces the impression of wandering through a picture gallery. Image succeeds image, simile follows hard on simile. The whole world seems to have no other aim than to excite lyric emotion. Here, as in the dramas of Hugo von Hofmannsthal, there is a perfect revel in colours and impressions. A selfish art! And this is the strange thing about this 'Tod Georg's': that what is depicted in this selfish and extravagant style is—the conquering of self! It is as though the book were at the same time an emancipation from the manner which it affects. It seems as if this writer were disposed to take some account of actual life in the future.

Vienna is the true home of this impressionism of the New Romantics. I might speak of a "Vienna School." The wish to break through the fetters of an external realism is nowhere keener than in Vienna, yet nowhere is the desire for greater depth confronted by so much mannerism and artifice as in that same city. It is Arthur Schnitzler who has given the decisive impulse to its literary circle, and he is probably the most talented of its younger poets. Even in his marked striving for lyric impressionism he makes reality his rule. In his new novel 'Frau Bertha

Garlan' he attempts to combine searching psychology with that impressionism; this is a path he has trod before now, but on the present occasion he has met with no signal success. He describes the renewal of sensual passion in a young widow, its gratification, and her subsequent remorse. The mental processes are analyzed with great—perhaps excessive—subtlety. It is difficult to rid oneself of a feeling that the author theorizes; the book lacks life and fails to carry conviction. 'Frau Bertha Garlan' is admirable as a study, inadequate as a novel.

This is also true of Lou Andreas-Salomé's story 'Ma.' The author as a personality is akin to Schnitzler, and the aim she sets before herself is not far distant from his. For her, too, the inner life is the one thing that matters—external events are scarcely mentioned in 'Ma'—and she has a dangerous tendency towards theorizing. Yet 'Ma' is superior to 'Frau Bertha Garlan'; the world of moods it presents is richer. Like Ernst Rosmer in 'Mutter Maria,' the writer of 'Ma' deals with the problem of motherhood. The latter, however, treats of that bitter hour for the mother when her daughter wishes to escape from maternal bonds and selfishly to follow her own aims. The obligation of the mother in this case is to renounce—to renounce even the possibility of lavishing her love. These pages show a deep and lovable character in this "Ma," on whom such renunciation is imposed. In her art the writer keeps close to reality, yet for her, too, mood is a matter of the highest consequence, and she, too, loves elaboration.

There are several works which bear witness to the victory over outward realism—which take into account and partly satisfy the demand for a representation of the inner life. Authors whose abilities are adapted to the representation of objective realism have naturally drawn their profit from this movement. This is true in the first degree of the two North German novelists Wilhelm von Polenz and Georg von Ompteda, who have also shown themselves good painters of inner life.

Of our younger writers, Ompteda is probably the one who creates with the least effort. He possesses the art of brilliant description and easy composition, and he is not wanting in depth. But he, too, succumbs to the danger which besets a talent like his; his works are unequal, his facility leads him astray, and he does not scruple now and then to compose without any deep and genuine sympathy. Compared with the novel 'Eysen,' published last year, his new romance 'Monte Carlo' does not maintain his reputation. It is written in an easy style, and there are well-drawn characters, but its superficial wealth is confronted by an inward poverty, and the poor hero does not win our sympathy. Nor has Wilhelm von Polenz been particularly happy in his new novel 'Liebe ist ewig.' The interest is not sufficiently concentrated, his figures have something vague about them; but, on the other hand, the deeper psychology manifested speaks in his favour. His characters have an independent life of their own, and go their own ways through the world.

Clara Viebig is more superficial than Polenz and Ompteda, but she knows how

to tell a thrilling story. One reads her books with excitement, and then lays them aside without further interest. Her latest novel 'Das tägliche Brot' tells the fate of two servant girls who come to Berlin and go into service there. The description of their environment is cleverly done, and the character-drawing, as far as externals go, is sharp; but the value of the book consists less in purely artistic merit than in the faithful picture of contemporary life which it presents.

The turn which our literature has taken has naturally strengthened the interest in lyric production. The "Upper Stage" (Ueberbrettel), which has been called into existence by Ernst von Wolzogen in Berlin and has met with success in Vienna and elsewhere, has gained a wider public for this interest by its recitation of modern lyric poems. Otto Julius Bierbaum, a lyricist of originality, a man who with a humour peculiar to himself and a jovial hostility towards all philistinism combines an elegiac tenderness and a marked sense of style, has thereby been drawn into close relations with this feature of the day. His poems, and, after them, many by Evers, Lilienron (the most striking figure in our modern lyric verse), and Wolzogen himself, have been much recited. And the "Upper Stage" has given the name of Hugo Salus a rapid renown.

It is a slender volume of poems that Hugo Salus has published this year under the title of 'Reigen'—short poems for the most part, which seek to express only a single phase of mood. The picturesque element predominates; elaborate images are portrayed, and the style of this elaboration determines the expression of thought. These poems lack point; they leave actual life untouched. The young poet wanders through gardens with fantastically clipped hedges of yew, the moonlight glimmers on the paths, and memory-pictures rise in his brain. The life of which he sings is a picture-book.

The notes struck by Karl Henckell in his volume of poems 'Neues Leben' are very different from those of his earlier works. He entered the arena of literature as a poet of sentiment, revelling in rhythmic excesses, a champion of the modern philosophy of life. His new poems sing of peace. The mood of repose after the strife and contest of youth is the key-note which finds simple and sincere expression in many songs.

When the leaders of the youthful realistic movement now some twelve years past unfurled their banner and declared war upon all the art of tradition, they threw down the gauntlet more particularly before the writers of the older generation, who were cursorily dismissed as "Epigoni." The case is otherwise to-day. The feeling that unites has joined hands with the feeling that divides; authors like Wilbrandt and Spielhagen consciously or unconsciously conform to the revolution of taste, and Paul Heyse has come to be valued by the younger generation too. Thus Heyse's 'Jugenderinnerungen' appeared this year at the right moment. These reminiscences provide pleasant pictures of the Berlin of his youth—the quiet city with its keen interest in art and science. We attend the evening parties in Kugler's house, where

Fontane, Geibel, and Heyse himself recite their poems; there are always time and humour for literary improvisation, and on long walks through the Thiergarten æsthetic questions are thoroughly and maturely discussed. Then Munich appears in the golden age of its literature; we are present at the symposia of the king, and a high and refined spirit reigns at this round table of the elect. Heyse is fortunate enough to wander on the "heights of humanity," and his lofty nature delights in this life in the grand style. In these "reminiscences of his youth" he draws with sharp and loving lines the portraits of his parents and friends, but there also runs through the book a strong tendency to reject certain things. Everything uncongenial to his nature he ruthlessly removes from his presence. One understands after reading this book how natural it was for Heyse to accept the battle offered him by the younger generation, and to carry it on to the uttermost.

Heyse, a quiet artist, delighting in beauty, reveals in these 'Jugenderinnerungen' the instinct of battle in his temperament; Bismarck in his 'Briefe an seine Braut und Gattin' reveals the softness and tenderness of his inmost soul. It is a rich and wonderful book that Bismarck has added to German literature. He appears in these letters other than we had formerly known him; he opens in them another side of his prodigal nature. To his bride he is very tender, comforting, and reassuring, and very respectful and craving for love in his attitude towards his wife. He brings a deep and clear-sighted understanding to aid her in her mental distresses; with her he continually dreams a dream of quiet seclusion and peace, a life where each shall be absorbed in the other. She appears in these letters as his haven of peace; thus, for example, he always acquaints her with his religious struggles. He never draws her into the troubles and vexations of his diplomatic career; everything that might disturb her quiet sphere is kept far from her. And Bismarck shows in these letters a decided artistic temperament. Moods which remind one of Fontane and Lilienron come upon him as he rides over the marshlands, as he returns in the evening to his estate, or rests late at night by the blazing fire. And along with such we have brilliant descriptions of St. Petersburg society, impressions from Italy and Holland full of an intimate charm. Bismarck sees here with the eyes of an artist, and he feels as an artist. In spite of this his interest in art declined more and more; and yet German literature is indebted to him too. Goethe's dictum on Frederick the Great may be applied to Bismarck: he gave substance to German literature. And surely there is no doubt that a connexion exists between German realism, with its calm, matter-of-fact method, and the influence of Bismarck's personality.

Thus it is only by chance and after many years that the deeper connexions constituting what we are accustomed to call literature at last become evident. As long as things are still in flux it is a difficult matter to indicate the various currents and to point with certainty to the firm and solid ground. Error looms equally large by the side of truth, and aims that allure are proved

to be deceitful. Yet in spite of this I believe that the striving for inward depth which has again been conspicuous this year is in keeping with our character, and therefore leads in the right direction. And we have not a few good books this year on which to congratulate ourselves.

ERNST HEILBORN.

GREECE.

I BEGIN my yearly review with philological publications. A special place among these must be awarded this year to the 'Greek Proverbs' of Prof. N. Politis and to the new edition of the speeches of the Patriarch Photius undertaken by S. Aristarches. The talent of the former for folklore is so well known that a few words will suffice to recommend his collection of modern Greek proverbs, of which already two thick volumes have appeared in the "Maraslis Library." These contain only proverbs arranged under stock phrases in the letter A. It is not only the fullest collection by far of such material, but also the first really critical edition with a thorough regard to comparative folk-lore. The edition of Photius just mentioned contains eighty-three speeches, many of them previously unpublished. A large amount of manuscript material from such various places as Mount Athos, Vienna, Geneva, Venice, Jerusalem, and Heidelberg was at the disposal of the collector, and he has managed his stores with skill.

As usual, historical books have been numerous. Demetrios Kamburoglus has published the third and last volume of his 'History of Athens under the Turkish Dominion.' It contains much good and useful information, which is completed by the rich three-volume collection of documents (μνημεία) for the 'History of Athens.' I may, however, remark that this matter needs a critical handling to prevent repetitions, and more method should be used in drawing up comparisons and results. The 'History of Gortynia,' by Takis Kandiloros, has merits as the work of a beginner. Useful material for the history of Crete in the latest times is contained in the memoirs of Johannes Skaltsunis. A pretty piece of writing is the 'History of Crete from the Earliest Times to the Present,' by the Cretan B. Pailakis. Stamatiades has published some documentary sources for the history of Samos since the beginning of the nineteenth century, with the biographies of two patriots of the island, Logothetes Lykurgos and Konstantin Lachanas. An account of the monastery of Zante has been written by Leonidas Zois. There is very little that is new in the account by Margaritis Demitsas of Hellenism and its spread in the East during the Renaissance. The facts about Kapodistrias are judiciously restated, with some fresh matter, by Andreas Hidromenos, of Corfu. History meets politics in the 'Political Studies' of Leon Melas, in which the Bulgarian question and the privileges of the Greek Church in Turkey are considered.

In archæology I notice the history of the Greek Archæological Society and of the collections and excavations of the same by Panajotis Kavvadias. J. Svoronos has made a volume of Byzantine numismatic studies out of his numismatic journal.

A society in Halmyros recently started for archaeology has published three parts of its report on inscriptions. A popular illustrated history of Byzantine art has been begun by K. Konstantopoulos as a supplement to a new paper of merit, *Harmonia*. Demetrios Kaklamonos has devoted himself to modern art in the person of the well-known painter Nikolaos Ghyzis, who died this year at Munich after a long term of years as professor there.

In the department of *belles-lettres* 'The Healing Plant of Love,' by G. Drossinis, a really fine novel; the tender collection of verses 'Alabaster,' by Johannes Polemis; and the substantial poems of S. Martzokis, seem most worthy of mention. 'The Death of the Palikares' is a weighty poem by Konstantin Palamas. Besides these, the following productions of the last twelve months, of various worth, should be noticed: the stories and the drama 'Vampire,' by Argyris Ephtaliotis; the 'House Poems' of G. Stratigis; the Suliote drama 'For the Fatherland,' by C. Christovassilis, who has this year also published some Thessalian stories; and the 'Patriotic Songs' of S. Matsoukas. There are also 'Old Affections,' clever stories by Andreas Karkavitsas; the 'Tales of the Destruction' (that is, of the war with Turkey in 1897), by G. Aspreas; and the 'Field-blossoms' of a Roman Catholic priest, Johannes Mamos, which lack artistry, but are not without a certain sacerdotal charm. Two additional volumes of the 'Maraslis Library' are occupied with a reprint of the work of a veteran in *belles-lettres*, Angelos Vlachos.

Finally, let me mention here that, under the direction of a well-known author, Demetrios Bikelas, a Society for Useful Books has been formed with the aim of publishing a volume for the people every month. Well printed and bound, and very cheap, these books have been published in great numbers, and ought to encourage the taste for reading. Of the sixteen numbers already out of this library, which includes original as well as translated matter, I select for special mention 'The Acropolis of Athens,' by that excellent archaeologist Christos Tsuntas, whose work on Mycenæ and Mycenæan culture is well known. S. P. LAMBROS.

HOLLAND.

THERE is one striking event in Dutch literature since I wrote my last review—the appearance of Steyn Streuvels. It is, perhaps, not very edifying for us Dutchmen to see this young Fleming making his way in our literature. However, in my opinion his superiority in this year's literature is undoubted. Though there is some fine work among the productions of our own authors, I cannot find anything like Streuvels's 'Lenteleven,' 'Zonnetij,' and, above all, his 'Zomerland.' In these series of short stories he is the true peasant's poet, representing not the old Arcadian, unreal school, nor the modern, gloomy pessimism of which M. Zola's 'La Terre' is a grand expression, but a sound, warm-hearted, though cool-brained poetical conception of reality. He has neither enthusiasm nor disdain for the peasant; he looks upon him as a thing of nature, which deserves our attention as much as a tree or a cloud or a meadow, and even more than these because

there is a human soul in the case. M. Zola, too, shows the peasant in close contact with the soil, and even as inseparable from it. But that is all with Zola. Man and the soil, the soil and man—there is nothing else in 'La Terre.' It is almost the same connexion as that between a miser and his money. But with Streuvels both man and the soil shrink back into a wider plan, on which they both appear as features on the face of nature. So he does not see in a peasant only a miserable, pitiable brute, but also a thing with human, though rudimentary, aspirations and human, though rough, sentiment. And to him the earth is not merely the soil, man's ever-ready milch-cow, but also the bearer of vegetation and the scene of our tragedies and comedies.

This broad view of things and the loftiness of his imagination give his stories a touch of the grand style. There is something big in his simple description of seven rough, fat peasants lying in the sun, contemplating their riches and coarsely sneering at their neighbours' troubles; and there is a witch's wail in the weird story of the lonely woman singing a Loreley-song in the wood and fascinating the poor craftsman who comes along. Besides, this simple young Flemish baker has a language of his own. He knows Dutch very well, apparently, but he adds to it with archaisms and peasant expressions. His language is not Flemish, however, but most decidedly Dutch—as sound and sane a Dutch as Vondel ever wrote, only with the great advantage of linguistic riches from neighbouring stores. It is therefore surprising that a Flemish professor could not find any charm in this medley, declaring that it was neither Dutch nor Flemish. Altogether, though one might find some weak points in Streuvels's work—for instance, the occasional vagueness of his characters—his sound, earth-smelling poetry is pleasant after many years of enervating psychology, pathology, and ultra-realism.

Of this sort of thing we have again had, good, and better specimens this year. Psychology, culminating in absolute pathology, is exhibited in Van Eeden's 'Van de Koele Meren des Doods' ('The Limpid Lakes of Death'). The young lady who is the heroine of this novel ends in placid tranquillity, after passing through the basest phases of a woman's life. It is, however, noticeable that Van Eeden never passes the limits of decency in this book. An ultra-realistic author would, no doubt, have painted the abject doings of such a woman as his heroine in harsher colours. Van Eeden is content with mere hints, and elaborates only the pathological side of the case. Altogether the book is clever and interesting, but it does more honour to Van Eeden as a student of pathology than as a poet. Couperus, too, has gone back to psychology, which he deserted in 'Fidessa.' His 'Lange Lijnen van Geleidelijkheid' (a queer title, meaning something like 'Along Lines of Graduality') is a love drama without much action, though the brilliancy of the style makes it attractive. More sensation, however, was made by his 'Stille Kracht' ('The Silent Power'). In this book, the result of a trip to Java which the author made about a year ago, he tries to present an impression of the sullen, passive

resistance that colonial officials often meet with from the coloured population, and the mysterious powers this population employs, such as the inexplicable throwing of stones by invisible hands, to show that silent resistance. In the opinion of many Indian readers Couperus has failed to give a strong impression of these manifestations; but his book has caused a certain sensation, as it treated a question which happened to be the topic of the day—the influence of Indian climate, Indian surroundings, and Indian life on Europeans. Couperus seems to be one of those who consider life in the tropics a degrading influence on Europeans, a vulgarization of the higher European character.

His was the second, the more indirect and the more decent, but perhaps, therefore, the more dangerous attack on Indo-European society. The first came, only a short time before his, from a hitherto unknown author, Mr. B. Veth. Mr. Veth's 'Life in India' is a perpetual depreciation of everything and everybody in India, an uninterrupted series of sneers and harsh language. There may have been a good deal of truth in, or rather concealed under, Mr. Veth's furious assertions, but his book was too evidently the result of exaggeration and of an irascible mood to make more than a temporary stir. Besides, its form was coarse, and deficient in all artistic feeling.

A third attack has been made very recently by H. Borel in his 'Recht der Liefde' ('The Laws of Love'). Mr. Borel in this novel has freed himself from the disagreeable affectation of expression which was a nuisance in nearly all his former books. The story of the young European woman in India, whose life at first slowly trickles away in the hot climate of a town on the Indian coast, but then gets a new impulse in the fresh air and the grandeur of the mountains, is well and simply written, though Mr. Borel hardly goes deeper than the surface in considering the situation he has created. As his young woman leaves the low, hot climate of the coast, the author leaves his theme, the depraving and enervating influence of the ordinary Indian town life on Europeans. So the attack is checked at the very moment when it might have begun to show a result.

Before 'The Laws of Love' there appeared another novel by the same author, 'Vlindertje' ('Butterfly'), also a rather superficial narrative about a very insignificant young lady, living a pure life amidst the perversities of fashionable Hague people. A revelation of contemporary doings in this circle seems to be intended, but is not given. The author's artificial daintiness of expression is unpleasant here.

Similar fault cannot be found with Mr. van Hulzen, whose 'Getrouwd' ('Married') is a good specimen of simple narrative. It is a story of a young couple who emigrate to Argentina, but return to Holland because the husband's progress is constantly hampered by his wife's longing for home, which nearly grows into home-sickness. The difference of their temperaments results in an almost incessant quarrel. This situation is the more pitiable as they really love each other, a fact which appears at the moment of the wife's tragic death (she dies

in childbed), when the husband at once feels the greatness of his loss. The scene of action might have been any place as well as Argentina; there is, indeed, an absolute lack of local colour in the book. The language is simple, but rather vulgar here and there.

A clever book, too, of one who, like Van Hulzen, belongs to the younger generation, is 'De Bruidstijd van Annie de Boogh,' a title difficult to translate, as we call a girl a "bride" during the days between the official announcement of her marriage and the marriage itself. It is a study of a young girl who suffers herself, out of sheer disgust at the trivial surroundings in which she has grown up, to be engaged to an infatuated, cynical Rotterdam merchant, but who finds, in the days before the marriage, that her love is all with the brother of her intended husband.

Also worth mentioning, perhaps, are Wagenvoort's 'Droomers' ('The Dreamers'); 'Smarten' ('Sorrow'), by Miss de Savornin Lohman (whose work is not very conspicuous this year); 'Schuld' ('Guilt'), by La Chapelle Roobol, a clever book again, of the older school; and 'Tragische Levens' ('Tragic Fates'), by Madame Kloos (Miss Reyneke van Stuwe), whose husband, by-the-by, goes on making poetical love in his periodical *De Nieuwe Gids*. He is above putting any title to his verses for less than a whole series. His last two sonnets are entitled 'Love, No. 161 and 162.'

To the older school, again, belongs 'Vreugden van Holland' ('Joys of Holland'), a collection of short stories by the Rev. Mr. Haspels, brisk and bright sketches of Dutch scenery, in narrative form, but with a gap now and then in the gallery of characters. The book is full of fresh air and the sound of breakers on the beach of our lonely northern islands. Haspels, too, is the literary leader of a new monthly which started a couple of months ago. *Onze Eeuw* (Our Century) represents a reaction against the progressive views which our leading periodical, *De Gids*, has taken of late as regards social life and literature. There are a good many professors on the editorial committee, and the first articles were rather heavy, even to our Dutch taste. We are still in want of the short, pithy articles of the English periodicals.

Finally I must speak of the stage. Only two names deserve mention in this line—those of Heyermans and De Koo. The former is known already to part of the London public by his 'Ghetto' (though the original version was mutilated to suit English taste). His 'Op Hoop van Zegen' ('Hoping for Luck,' a legend one may often read on the stern of a small vessel over here) had nearly as great a success as 'Het Zevende Gebod.' In this picture of fishermen Heyermans shows a remarkably close observation of their life and doings. The vividness and reality of his conception made the public overlook the careless construction of the piece and the decided lack of dramatic grip which his situations often showed.

De Koo, the author of 'De Candidatuur van Bommel' and 'Tobias Bolderman,' has contributed his third comedy to the stage, 'Vier Ton.' This amusing case of inheritance was well received, especially in

Amsterdam. This year again De Koo's was the most specific Dutch work on the stage.

Altogether, this year's literary results may be looked upon with satisfaction, if it were only for the appearance of Steyn Streuvels.

C. K. ELOUT.

HUNGARY.

THE older among our leading novelists very rarely write novels nowadays; they seem content to rest on their laurels and restrict themselves to the short story. Kálmán Mikszáth, for instance, has not published anything bigger for many years. At last, however, he has broken the silence imposed upon him by his parliamentary and journalistic duties with a two-volume novel, 'A Strange Marriage.' This literary event—for such it may be considered, Mikszáth being now recognized as the very best of contemporary Hungarian novelists—is likely to be of especial interest abroad, as this author is at present, after Jókai, the one whose books are most widely translated into foreign languages. He is well known in Germany and France, and a London firm has begun an English edition of his collected works. The new novel by the author of 'St. Peter's Umbrella' is of a thoroughly national stamp. An historical background displays the adventures and divorce of a couple forcibly married against their wish by a clergyman who had seduced the wife. In spite of certain faults—e.g., an excessive inclination towards romanticism—the novel shows much of Mikszáth's old power, and the characters are lifelike. Though the output of noteworthy novels has been very small during the last twelvemonth, some of our younger writers have done good work, especially Tamás Kóbor, the brilliant decadent, with the first instalment of a series of novels intended to deal with Budapest life under the title of 'Budapest'—a series which cannot fail to remind one of Zola's Rougon-Macquart novels. He is no dealer in high colours, but paints immorality as it is, and paints it with shrewd observation. As our metropolis has come to be reckoned among the *Weltstädte* of Europe—ranking immediately after London, Paris, Berlin, Vienna, St. Petersburg, and Rome—it is no wonder that the continuation of Kóbor's series is eagerly expected. Gyula Werner, whose 'Anteus' and other works I have had the pleasure of mentioning in former surveys, has manifested his talent afresh in 'The Struggle of the Huns,' an historical romance of the Napoleonic wars in Austria: the plot is attractive and well put together. Akos Pintér, a new writer, by his novel 'A False Legend,' leads one to expect high-class work from him in future.

Three very popular writers have each printed two fresh volumes of fiction, all of which deserve attention. István Bárony, in his 'Swamp,' successfully effects his transition from describer of nature to novelist; in this field, too, he proves good at narrative as well as at character. His 'Swamp' is the all-absorbing, insidious, deadly love of a hypersensual woman. His new collection of stories, 'A Chameleon Girl,' is as poetic and charming as anything he has ever written. A leading critic says

that "it belongs to the most noteworthy products of modern Hungarian fiction." Dezső Malonyay's two volumes are entitled 'That Ass Domokos' and 'The Roaring Solitude' respectively. The first is a really pretty and humorous novel of aristocratic life in Transylvania, full of new sidelights; the second a collection of stories, striking and suggestive, though symbolistic, the best among which treats of the well-known painters' colony at Barbizon in a masterly manner, reminding one of R. L. Stevenson's account of this "roaring solitude," as Malonyay calls it. Géza Gárdonyi's new publications are a novel—'Eger Stars,' a naïve romance taken from the local history of Eger, the town in which this writer lives; and a volume of 'Twelve Novelettes,' which title is misleading, for they are no novelettes, but sunny, episodic tales from the lives of two or three persons, or rather a series of idyllic *genre* pictures in the manner peculiar to Gárdonyi.

Old Jókai, in spite of his seventy-six years, is still busy with his pen, and, to judge from the brisk sale of the English edition of his works, is very popular in your country just at present. His latest book, 'Tombstone Album,' contains a number of his more recent short stories, all, of course, good and interesting. However, the best of the collections of stories which have seen the light since my last article is decidedly Ferencz Herczeg's 'Arianna,' containing no fewer than sixteen masterpieces, each of which shows dainty analysis, strong, but vigorous sentiment, and delicate, practised observation. Besides, Herczeg has scored by far the greatest stage success of the year—indeed, in the whole history of the Hungarian stage. Sándor Bródy almost equals him in popularity as a story-writer, and therefore Bródy's first play was eagerly expected; but it was not very successful, his talent evidently not being of a dramatic order; whereas Herczeg's new historical drama, entitled 'Ocskay the Brigadier,' survived as many as fifty continuous performances at the Budapest Comedy Theatre, the house being full all the time, and twenty more in the next six weeks or so. Nothing approaching such a run had been recorded in this country before. The book edition of this play, too, enjoyed a large sale. Another unprecedented stage success fell recently to Herczeg's lot—the hundredth performance of a comedy of his ('The Gyurkovics Girls,' mentioned by me last year) at the metropolitan Hungarian Theatre. The next great success of the dramatic season was scored by Shakspeare, who is always extremely popular with us, and whose 'Troilus and Cressida,' never given here before, was performed about thirty times at the National Theatre within three months.

Another notable event was the publication of Károly Eötvös's scattered things—fiction, reminiscences, sketches, essays, &c.—in four volumes. This clever writer, journalist, politician, and lawyer, once widely known as counsel for the defence in the Tisza-Eszlár case, had never before issued anything in book form. In poetry there is only one volume worth mentioning—Emil Makai's 'Poet's Fate,' a collection of fine verse combining mastery in rhyming with beauty of thought.

As for literary history, three works have created a stir: Jókai's autobiographical 'Romance of my Life,' naturally full of interesting reminiscences and good stories; Prof. Béla Lázár's 'Yesterday, To-day, and To-morrow,' in two volumes (a number of essays on contemporary writers, French, British, but chiefly Hungarian; on schools of thought, literary currents, &c.—full of suggestive analyses); and last, but really first, Prof. Alexander's clever volume of 'Diderot Studies,' which in its attractive style and thorough research reminds me of the manner of Mr. John Morley and Mr. Leslie Stephen. It serves as an accompaniment to Alexander's selected Hungarian edition of the great French encyclopædist's works, and introduces a method of dealing with such subjects hitherto unknown to us and the very reverse of dry. The history of art is worthily represented by Tamás Szana's 'Hundred Years of the History of Hungarian Art'—a truly splendid and profound treatment of the subject, which shows this writer's good taste, artistic feeling, and patriotism. The beauty and excellence of this work are such that our Minister of Education sent its author an enthusiastic letter of recognition and praise.

History proper has produced a magnificent big work by Elek Benedek, the popular novelist and critic, whom I have mentioned in these columns almost annually, 'The Hungarian Nation's Past and Present'; and in spite of being written in a strictly scientific spirit, it reads like a romance, which is no wonder, seeing Benedek has always had the gift of narrative. In the field of social politics two well-known authorities have given us remarkable books: Mór Gelléri's 'Struggle against Want of Employment' contains a plethora of interesting facts, instructive arguments, and sound advice on this important subject, of course with particular regard to the conditions prevailing in Hungary; Rustem Vámbéry's 'Criminological Demands' is a series of papers on various questions connected with criminal codes and procedures, written with a view to influence future Hungarian legislation. His opinions and recommendations are most practical and progressive.

I have to notice two delightful publications of especial interest to our countrymen. The 'History of Hungarian Costumes,' by Géza Nagy, with numerous luxuriously printed plates by Mihály Nemes, a standard work of great importance to the *Kulturhistoriker*, has been largely subsidized by Government; it is a wonderful monument of patient study and careful execution. The second of the publications in question is also produced in a sumptuous style—'Hungary at the Paris Exhibition, 1900,' edited by Mór Erdélyi, who also furnished the whole of the wonderful photographic illustrations. Some twenty experts consider the various subjects treated. The general introduction is by József Sztérényi, a great authority. This big volume presents a pleasing picture of Hungary's progress in industry, education, mining, art, science, agriculture, &c.

Ferencz Kemény, one of our cosmopolitans, whose excellent book on the peace question I mentioned last year, has printed a most important volume on 'An International World's Academy,' a favourite

scheme of his. A topic of English interest is treated in Géza Somogyi's 'Education in Great Britain,' a valuable survey of the development and advantages of the methods of education in your country, more especially in children's schools. One of our educational authorities styles this volume "a lucid picture of well-organized education in a nation which owes so much of its prosperity to its system of instruction." In Albert Berzeviczy's highly interesting and useful little book 'On Parliaments' English institutions also play a great part, the writer laying proper stress on them as the prototypes of modern continental parliamentary procedure.

LEOPOLD KATSCHER.

ITALY.

In literature there are lean years, when the harvest is poor, in which no work appears that is worthy to arrest public attention. The twelvemonth that closes with June, 1901, presents a meagre balance-sheet, without any important literary gain. The reason for this state of affairs, which has been more or less persistent of recent years, may be political as well as social. A certain dissatisfaction permeates the air, and casts over everything a subtle prepossession which cannot be explained, but which unquestionably lays hold upon writers and turns them aside from imaginative speculation. They are not even conscious of the features of the new forms of art that are being elaborated by the new century. While afraid of seeming old, antiquated men of the last age, they do not see clearly even the outlines of the writing of the future. The social and political anxieties of the past fatal year, added to artistic uncertainties, have certainly cramped both the creative development and the native enthusiasm of authors. All are afraid lest they should fail to keep in touch with the public; they seek after novelty, and yet cannot even imagine it. And among so many uncertainties literary production languishes.

With us the public has been agitated and oppressed—in fact, hypnotized—by the thought that the century was ending. I do not mean that there was a revival of those panics of the Middle Ages long believed in and testified to at the approach of the year one thousand. But something of the sort has disturbed the Italian mind. One of the most vexed questions has been the chronological one concerning the year in which the twentieth century began. Articles have been written on the subject; men of science, astronomers, and narrow-minded people have discussed it at great length before finally admitting that 1901 is really the first year of the new century. The stupidity of the mass is a phenomenon that deserves to be studied by Cesare Lombroso.

Nevertheless, it is fair to admit that the question concerning the new century has occupied the attention of many, and not only from its chronological side. There have also arisen æsthetic and literary problems, and writers have seriously cudgelled their brains for the best methods to get rid of the old forms, an occupation which is not very profitable for literature.

This is explained by the fact that in Italy everything is done by means of a movement. To-day a certain mania is uppermost, which all follow; to-morrow it is another. It is

difficult, not to say impossible, to evade these influences. Italians are always a little like the sheep in Dante: "E ciò che l'una fa pur l'altra fanno!"

It may be the same elsewhere, but certainly among us these fashions take proportions that are almost morbid, until they suddenly cease to leave sufficient literary phenomena to give future critics much material for discussion. Each year has its own new fancy. This year poets recite their own verses. The idea was started by Cesare Pascarella, a most original Roman poet, a born interpreter of the soul of the Roman *plebs*. Pascarella began travelling about, reciting his sonnets on 'Villa Gloria,' 'The Discovery of America,' &c. He met with triumphant success, a dual success as composer and as actor, for Pascarella, who was and is an excellent painter (donkeys are his speciality), admirably reproduced all the parts given to his personages. It is a pity that his 'Serenata' and 'The Discovery of America' cannot be translated into English; but this is out of the question, since the Roman dialect that gives savour to the whole would be lost in the process. And yet something would remain—the originality of the fundamental idea.

'The Discovery of America' is narrated at a wayside inn by one man of the people to another—told, that is to say, in the fashion in which a modern Roman labourer would recount it, with a series of entertaining anachronisms. Some parts, indeed, present the rude but frank eloquence that springs direct from the heart, expressing a great admiration of Columbus, a contempt for the king, for Queen Isabella and her ministers. The meeting with the savages after Columbus has landed in America is irresistibly comic. Here is where the true Italian humour has taken refuge, a humour that is sought in vain among the works of the writers who profess to be humorous. When Columbus meets a native and asks him who he is, he receives the reply, "Why, who should I be? I am a savage!" And in the end the narrator tells us that if Columbus had been born to-day, with all the marvellous scientific discoveries of the age within his reach, instead of one America he would have discovered no fewer than twenty!

These sonnets of C. Pascarella constitute the most brilliant literary success of the year. Since every one understands the Roman dialect more or less, the theatres were crammed with applauding auditors to hear him recite. This year in Florence the local Società di Letture had the happy thought of introducing not only Pascarella, but also the best among the other Italian dialect poets. Their example was imitated by other Italian cities, with the result that this year our dialect poetry has been honoured and noticed as it never was before. In this way several most varied artistic temperaments have come before the public, such, for example, as Berto Barbarani, a rugged Veronese versifier, who has collected in a dainty volume his best productions ('Canzoniere Veronese'); and Trilussa, yet another Roman, who has written with much *brio* some 'Favole Romanesche,' which have a vivacious modern touch. Other poets also have had in this way an opportunity of making themselves either more widely known

and admired, or of calling public attention to productions which had become a little antiquated and forgotten. Salvatore di Giacomo, an artist of extraordinary *finesse*, whose Neapolitan strophes show the hand of a master, has seen his admirers increase by leaps and bounds; for whoever even slightly comprehends the beauties hidden in dialect realizes at once that this vernacular art does not lag behind its more aristocratic sister. Indeed, in this poetry of the people is found a freshness, an immediateness, which Italian poetry does not and cannot show, bound down as it is for ever by classic shackles. Di Giacomo is the most perfect representative of Neapolitan dialect, which has, however, other valiant champions, among them Ferdinando Russo, also a poet, though he is far more rustic and satisfied with reproducing certain exterior aspects of Neapolitan life. A Sicilian of Catania, Nino Martoglio, is also appreciated. His sonnets dealing with the workers in the sulphur mines are able and strong. It seems as though vernacular poetry desired to avenge in a measure the deplorable misery it describes so vividly. This, too, is a healthy symptom, since it shows that poetry has abandoned its empty Arcadian trifling in order to occupy itself with more serious things. Among the vernacular poets which this movement has revived must be named Neri Tanfucio, the author of those sonnets in Pisan dialect which appeared soon after 1870. Yet another Roman poet who has a distinct note of his own and aims at a high purpose is not unknown in England. I mean Augusto Sindici, who, after having been an excellent officer, a distinguished sportsman, a lively writer of comedy, and a journalist, wished to show how his native dialect could lend itself to higher things, and set himself to collect and illustrate poetically the legends of the Roman Campagna in a number of sonnets. These are written with admirable artistic feeling; the harsh desolation of the Roman landscape, full of mystery and weirdness, is brought vividly before our eyes in colours worthy of a Salvator Rosa.

But let me leave these poetic emulations, which recall the "certami coronarii" of the Quattrocento. Still it was needful to mention them, because they have assumed an important character and spoken speech seems inclined to usurp the place of the written word. This fashion is rooted in democratic instincts, and even literature has come to feel the effects of latter-day democracy. Poets are no longer satisfied to be read, but strain after direct applause like actors. The studios are no longer content to indite ponderous tomes, but wish to inflict the reading of their works upon their friends and followers. Professors, too, no longer rest content with the holding of a chair; they desire to be surrounded by a larger, more noisy audience; hence they have invented the so-called "Popular University," which has nothing in common with English University Extension. The Italian Popular University is merely a question of lectures intended for the people, which imagines it understands, and which no doubt, having gone through a course in the Popular University, will pretend to be entitled to hold a popular *laurea*. The idea may be good, as most certainly the intentions of those who offer their

services to the new institutions are excellent, but the title employed is false and harmful, and can but create new and false pretensions. "University" and "popular" are contradictory terms. In attempting to be popular a university lowers itself to the level of an elementary school. One cannot satisfy the demands of science and of a university and be comprehended of the people; but this point is disregarded in the histrionic mania that has taken hold of every one. What is held of prime importance is to have a platform, no matter of what kind, and to be applauded by the public.

As a last word concerning this histrionic phenomenon, let me cite, among recent congresses, the commemoration held in Turin in memory of Vincenzo Gioberti, the various Verdi commemorations, the public reading of Carducci's poetry in honour of the greatest poet of modern Italy, the professorial jubilees of Angelo de Gubernatis, of Graziadio Ascoli, of Paolo Mantegazza, of Alessandro di Ancona, and of Carducci himself, all of which led to the publication of laudatory writing, as well as the lectures of the Duke of the Abruzzi concerning his successful Polar expedition, which were promoted with great regal pomp by the Italian Geographical Society.

Now let me speak of the books published during the year. I will mention the most notable, though none is of any great importance. 'The History of Italian Literature,' by B. Weise and E. Percops, published in a good translation with considerable additions, represents a new departure, being an attempt to compile an illustrated history of our literature. The centenary of Benvenuto Cellini has hastened the issue of an excellent critical text of his autobiography, due to the careful and loving research of Prof. Orazio Bacci. Hitherto the text as published had by no means faithfully reproduced the autograph preserved in the Laurentian Library. To Bacci belongs the merit of having issued an edition of this curious work that is scrupulously accurate and enriched with important annotations. I note further some studies by Angelo Solerti, the able biographer of Tasso, on Ferrara and the Court of Este in the second half of the sixteenth century, prefixed to a new edition of the 'Discorsi di Annibale Romei, Gentiluomo Ferrarese,' which resemble the 'Cortigiano' of B. Castiglione. The publisher, who may be called our Italian Murray, is giving to the world an excellent collection of biographies, entitled 'Pantheon,' of which the following volumes have appeared: 'Francesco Petrarca,' by G. Finzi; 'Santa Caterina da Siena,' by Caterina Pigorini-Beri; 'Leonardo,' by E. Solmi; and 'G. Verdi,' by Eugenio Checchi. The last two are the results of original research and study. Solmi's work is a clever monograph, handled with much judgment and taste, while that of Checchi is an interesting biography, full of personal records of the master. I should also like to mention a selection from the writings of Mazzini made by Mrs. Jessie White Mario, and the unpublished correspondence of the same patriot collated by Ernesto Nathan, of which the first volume is about to appear, and which will be of unusual political importance. This year, too, some noteworthy serial publications have been completed, among them the 'Pensieri'

of G. Leopardi and the 'Ricordi e Scritti di Aurelio Saffi,' as well as the political writings and the correspondence of Carlo Cattaneo.

Poetry can boast of two strong and original creations, 'La Canzone di Garibaldi,' by Gabriele d'Annunzio, and 'Nerone,' by Arrigo Boito, both issued by Treves, of Milan, the publisher who seems to have the monopoly of Italy's best poetic and imaginative productions. To speak adequately of these two works would carry me beyond the limits assigned to my review. I will therefore only say that the 'Canzone di Garibaldi' and the 'Nerone' are the two most important works issued this year, and that the number of copies printed has been as large as the authors expected. Both are virile and original productions that have given rise to long and impassioned discussions.

In fiction the harvest has been larger because the demand, too, is larger; still, few notable novels have seen the light: 'Piccolo Mondo Moderno,' by Antonio Fogazzaro, has disappointed expectation because it is inferior to 'Piccolo Mondo Antico,' which attracted so much attention a couple of years ago. It is a species of intermezzo, and therefore the development of the characters presented is imperfect and it cannot be properly judged. It exhibits, what is unusual in its author, a pronounced realistic tendency, and some of its scenes are decidedly *outré*, even those marked by asceticism.

Perhaps one of the greatest and most real successes has been obtained by Matilde Serao with her book 'Suor Giovanna della Croce,' a sad tale well defined by these words in the preface, addressed by the author to M. Paul Bourget: "My spirit has grown linked by a chain of tenderness to these unknown sufferings, tears of pity have gushed from my heart, and if my working artist's hands write of aught else, may they be cursed!"

Among minor works I would note a novel by an English gentleman who hides his identity under the name of Gian della Quercia, and whose book, entitled 'Sul Meriggio,' has been commended by the most authoritative Italian critics for its form, which is genuinely Italian. Since so many Italians write in English, it is but just that an Englishman should try to write in Italian and should succeed. Let me quote a few more titles: 'Liliana Vanni,' by Diego Angeli, a romance of passion; 'La Signorina,' written by Girolamo Rovetta with his usual grace; and 'Le Tre Capitali,' by Dora Melegari, the well-known author who as "Forsan" has had various successes in France, and in this novel sketches the life of Turin at the time when this city was the first capital of the Italian kingdom, from 1861 to 1864. Further, there are two novels which portray island scenes and customs in strong colours: 'Elias Portulu,' by the young Sardinian writer Grazia Deledda, and 'Il Marchese di Roccaverdina,' by the Sicilian novelist and critic Luigi Capuana; and a word must be said in favour of a lively book by Lieut. Bechi entitled 'La Fuga dell' Amore,' in which is discussed the eternal problem of marriage. Lieut. Bechi, a young and brilliant writer, is noted for his book 'Caccia Grossa,' in which with much vivacity and truth he described life in Sardinia, and for which, at the request of the Sardinians, a

Piedmontese Minister of War awarded him six months in a fortress.

Books that may be called entertaining are not numerous. There is one by Gemma Ferruggia, on 'The Brain of Woman'; one by Toga Rosa (Giovanni Saragat) entitled 'Tribunali Umoristici,' in which little incidents of the law courts are described; and a third by Matilde Serao, who under her pen-name of Gibus contributed to her journal some rules of polite living which are now being republished as a book. This section of the *Mattino* is one of its most curious features, as extraordinary questions are asked. The greater portion would be dismissed as shocking by the English public, but Naples always remains Naples, a mixture of the most incongruous elements, and exerts a great fascination even on those who only see it across the pages of that beautiful album 'Napoli d'Oggi,' which is published in a superb edition by Luigi Piero.

Coming to dramatic literature, I might repeat, "Hélas! voilà notre misère," because the success achieved by Gabriele d'Annunzio with his 'Città Morta' was not by any means universal, and that of a few other plays was not sufficient to prove that there is any real vitality in our theatrical productions. Eleonora Duse, who staged the 'Città Morta,' has been selected by Luigi Rasi as a subject for a critical and biographical study. In this book are to be found many curious and unpublished details concerning the great artist, who is indeed a self-made woman.

The translations that flourish upon our stage play also a large part in the trade of our booksellers. Last year I spoke of Sienkiewicz, all of whose writings are now sought after. In the hope of another success like that achieved by 'Quo Vadis?' an Italian translation has been made of 'Ben Hur,' by General Lew Wallace, but it is improbable that this book will meet with the same good fortune. It is Anglo-Saxon literature that is now in fashion. Mark Twain's 'The Prince and the Pauper' has been rendered into Italian; also Poe's 'Tales,' and 'The Invisible Man,' by H. G. Wells; while an attempt is even being made to translate Mr. Kipling's 'Jungle Books.' Italians are fond of attempting these *tour de force* just now. Thus Signor Giuseppe Biagi has just completed a noble task by putting into Italian in the original metre the whole of Goethe's 'Faust.' He has secured the applause of the most authoritative critics for the fidelity of his version. Another gentleman, Signor L. Baldi dalle Rose, has given us the 'Æneid' in excellent Italian verse, while Augusto Franchetti has published a masterly translation of Aristophanes's 'Plutus,' and Egisto Gerunzi an admired version of the Homeric Hymns.

Dante literature continues to hold the field. The 'Biblioteca Storico-Critica,' published by G. L. Passerini and P. Papa, has included some excellent Dante monographs. The Dante lectures promoted by the Milanese Società Dantesca Italiana have been printed under the title of 'Arte, Scienza e Fede ai Tempi di Dante.' The 'Lectura Dantis' reprints the best speeches delivered in the Sala di Dante or Or San Michele. The 'Codice Diplomatico,' edited by myself and Count Passerini, has retraced the history of the

daughter of Dante, Beatrice, who was a nun in the convent of the Olivetans at Ravenna, but whose existence the critics deny. Indeed, Italian writing on Dante rivals Shakspearean literature in England, a subject to which Federico Garlanda has just made another contribution with his learned book 'Guglielmo Shakespeare, il Poeta e l' Uomo,' which has been pronounced by even the English reviews a splendid contribution to the subject.

History continues to boast many able workers, who follow their road serenely and tranquilly without troubling much about forms or the public taste. The 'Biblioteca Storica del Risorgimento Italiano,' edited by T. Casini and V. Fiorini, is a valuable collection of documents and studies. The historical collection edited by Villari has been enriched by a valuable work written by the illustrious editor himself, entitled 'Le Invasioni Barbariche.'

The reprint 'Rerum Italicarum Scriptores,' in the new edition edited by G. Carducci and Vittorio Fiorini, goes on steadily, as does the collection of publications of the 'Epistolario Muratoriano,' edited by Marchese Matteo Campori. But perhaps the most important contribution to history has been made by Gaetano Negri with his work on 'Giuliano l'Apostata,' the result of long and careful research. Municipal history also flourishes in the local *bulletini* and in special monographs, among which is worthy of mention 'Livorno nell'Otto Cento.' Another important work is that of G. B. Alagnaon, the 'Origini di Casa Savoia,' which proves that the house does not begin with Umberto Bianca Mano, but rather with his father Beroldo of Saxony. The most recent history of our dynasty is that by Luigi Morandi, entitled 'Come fu educato Vittorio Emanuele III.,' which treats of the careful training of the present King of Italy.

The history of art can show an able and valuable work in 'La Storia dell'Arte Italiana,' by Adolfo Venturi. It will be completed in six volumes, and the first has already been issued, dealing with the beginning of Christian art in the time of Justinian. This is a great work, written after long preparation and deep study by the most competent of living Italian art critics. The edition is adorned by many beautiful illustrations, and does credit to both author and publisher. Another book of minor importance which deserves mention is the monograph on Antonio Fontanesi, the eminent landscape painter, written by the artist Marco Calderini. Able, too, is the collection by Victor Pica called 'Attraverso gli Albi e le Cartelli,' and full of interesting notices the book which Guglielmo de Sanctis, the painter, dedicates, with the affection of a disciple, to the times and person of the Roman Tommaso Minardi. Indeed, art history is just now the fashion, and flourishes in all the reviews, in monographs, and in collections, among which the most noteworthy remains that of the 'Gallerie Nazionali Italiane,' published by the Ministry, and now in its fourth volume.

Of scientific publications there has been no great abundance—at least, not of those interesting to the general public. Innumerable academic transactions are published, but these are for the learned, and will serve to

enrich the catalogue of scientific literature that is being prepared by the Royal Society. Among readable books I may mention the 'Biblioteca di Scienze Moderne'; 'La Democrazia nella Religione e nelle Scienze,' by the learned Turin physiologist Angelo Mosso, in which American life is studied; and the perhaps somewhat one-sided work of G. Sergi called 'Decadenza delle Nazioni Latine.'

Lastly, I may mention a book which will supply my many involuntary omissions, 'Il Catalogo Generale della Libreria Italiana dal 1847 al 1899,' a curious document, testifying to our industry during the last half-century, which serves to prove that the famous, much-discussed decadence of the Latin race is—at least as regards ourselves—one of those stereotyped phrases of which too much has been made. GUIDO BIAGI.

NORWAY.

AMONGST the new books of the last twelve months it is natural to mention Björnsterne Björnson's new drama 'Laboremus,' although it was only published and acted a few weeks ago. For two and a half years the veteran author had given no sign, so the piece excited great expectations, and perhaps for that very reason the disappointment caused by it was all the greater. The play describes the emancipation of a young, enthusiastic artist from the wiles of a beautiful enchantress, whose criminal selfishness towards all those who stand in her way is finally revealed. Lydia herself is also an artist (a pianist), who longs to win a secure position in society. She gains her ambition by marriage with a rich man, whose sick wife she kills by means of her music instead of curing the suffering woman, as she was supposed to do. The husband has his suspicions; on the very night of the wedding the murdered wife's ghost appears to him, and Lydia compensates herself in the arms of a young composer for the happiness she can no longer find with her own husband. Her new lover idealizes her as an Undine in an opera he is composing, and she helps him with it; but he presently finds that somehow he has lost all interest in his art, so they resolve to travel far away together—no doubt the tranquil rapture of their new existence in another environment will give a fresh impetus to the uncompleted opera. Then it is that the young composer's uncle, a rough, honest old physician, sends after him, as a sort of *dea ex machina*, a young girl, the injured husband's daughter by his first marriage, who tells the composer of her mother's fate, thereby throwing a new light on the character of the Undine. It now becomes clear that the Undine stands outside the laws which culture has only just achieved after an upward struggle of a thousand years; it becomes clear that she cannot emerge from her native element even by the power of love. Then it is that the scales fall from her lover's eyes, and Lydia is dismissed, departing with a heartrending shriek. Here, as ever, Björnson declares his belief in the ultimate victory of morality, but unfortunately his genuine artistic instinct has induced him to make his Undine not only an object of admiration, but superior in all that makes for real human worth to his moral Paladin. Anyhow, the

catastrophe, perversely enough, causes the hero, regarded as a lover, to cut a very sorry figure, whereas the exposed sinner has quite a tragic lustre cast upon her, inasmuch as, after a heroic defence of Undines in general and herself in particular, she is cast forth into outer darkness. It seemed during the representation as if her love was of a far more genuine quality than his, and the interest of the spectators was consequently enlisted in her behalf. Viewed from the technical side, this piece of Björnson's shows striking coincidences with the dramatic formula invented by his colleague Ibsen: introspective psychological analysis as a means of leading up to a *dénouement* and bringing about the catastrophe. Yet Björnson's profound and many-sided knowledge of human nature has asserted itself here also, and, when all is said, 'Laboremus' remains an imposing piece of work, in every way worthy of its maker.

Ibsen this year has produced nothing, nor, it is said, has he any fresh drama in hand just now. He has been ill of late, but his friends tell us that he is nearly himself again. The third of our older writers, Jonas Lie, published at Christmas a play, 'Wullie og Comp,' which was acted at the National Theatre, but failed to make an impression. On the other hand, two of our younger authors scored great successes with two most dramatic comedies, both of which have taken their theme from the life of the lowest classes. I allude to Peter Egge's 'Jakob og Kristofer' and Vilhelm Krag's 'Baldevin's Bryllup.' Our most original dramatist, Gunnar Heiberg, who has produced no new work this year, has nevertheless had the satisfaction of seeing his work, 'Tante Ulrike,' with which he made his *début* fifteen years ago, and which hitherto has been rejected by all our theatres, put on the boards again, where it has proved to be an acting play of the first rank. The dramatic success of the season, however, has been the sprightly farce 'Bedstemors Gut,' written by a timber exporter who wrote formerly some novelettes under the name of Elias Kræmmer. Not quite so successful was Jakob B. Bull's great historical play 'Tordenskjold,' although its superb mounting and its appeal to the most strongly pronounced patriotism have secured for it a very high place in the favour of the public.

It is to patriotism also that this productive author primarily appeals in his cycle of historical romances of the Reformation period. Johan Bojer's romance 'Moder Lea,' on the other hand, deals with some burning questions of the day. Like a veritable Jupiter Tonans he thunders against the folly of occupying oneself with mere politics, especially Liberal politics, instead of taking up urgent practical work with all one's might. In another tone, but equally clever and convincing, is Trygve Andersen's 'Mod Kvæld,' a minute analysis of the downward progress of a decadent. Employing a bizarre symbolism, the author makes the *dénouement* of the story synchronize with the dawning of the Day of Judgment. The account of this strange event is a triumph of amazing realistic fancy which has borrowed nothing from M. Flammarion or Mr. H. G. Wells, rejects all apocalyptic appa-

rus, and concentrates itself exclusively on the psychological aspects of the phenomenon. A decadent's conversion to rest and peace by returning home is the theme of Thomas P. Krag's 'Hjem, Sange Piosa.' His brother Vilhelm Krag in the romance 'Isaac Seehuusen' relates the experiences of a young adventurer during the French Revolution with the tranquil life of a small Norwegian seaport for its background. Bernt Lie and Frøken Sossen Aubert make in their respective novels, 'Hildir' and 'Fanny Ramm,' clever contributions to the study of ordinary everyday character. Jens Tvedt, whose tales of peasant life are sad enough in general, has succeeded in his novel 'Ramnagrø' in hitting the lighter tone which wins so many hearts. Balthazar Schnitler made something of a sensation with his romance 'Norna.' The subject is borrowed from the saga period, and is pervaded by the marvellous and mystical. The effect of Madame Minda Ramm's 'Overtro,' on the other hand, is spoilt by its note of bitterness. It is an energetic and highly poetical analysis of the spiritual life of a young girl of the new-woman type. Her husband Hans E. Kinck has won an assured triumph with his fanciful, powerful romance 'Fru Anny Porse,' which, for vigour of characterization and wealth of feeling, throws all the other books of the year into the shade. Still more remarkable for the intensity of its fervour and feeling is 'En Præsts Dagbog,' by the lately deceased Sigbjørn Obstfelder—full of marvellously beautiful reflections on the mystery of life, and ending with a note of faith and rejoicing. Cheery vigour is also the characteristic of Nils Collett Vogt's last cycle of poems, entitled 'Det Dyre Brød'; its stately rhythms roll thundering along like a high, boisterous sea in the sunshine.

Having thus briefly alluded to works of the first rank, I may proceed to the consideration of what our *dii minores* have brought to market. I will begin with our scientific literature. First of all I would call attention to Alexander Bugge's excellent 'Contributions to the History of the Norsemen in Ireland,' and to the same author's 'Nordisk Sprog og Nordisk Nationalitet i Irland.' The most prominent feature of this year's historical writing is the publication of a series of studies relating to our military history, composed by Col. Gulowsen and Captains Oscar Munthe and A. Sinding Larsen. It is also significant that local history has at the same time flourished luxuriantly. Especially noteworthy are Olsen's and Coll's works on the towns of Moss and Skien-Porsgrund, while Prof. Amund Helland continues without a break his topography of the whole kingdom. Of great importance, moreover, is the new edition of Eilert Sundt's work 'Bygnings-skikke paa Bygderne i Norge.' The catalogue which has been compiled for the recently opened historical exhibition at Christiania also contains a good deal of historical information. It is interesting to note, too, that the war in South Africa has led to a collection of biographies of Scandinavians in South Africa, under the care of the Cape Town editor Olai Hartmann. Of philological productions, part iv. of Prof. Sophus Bugge's 'Norske Indskrifter med de Ældre Runer' and part iii. of Prof. Alf

Torp's 'Lykische Beiträge' have already been welcomed with all honour by the learned world. The strife between the more conservative and the ultra-national factions for the reform of our orthography still continues, as also does the struggle between the hitherto current literary language, common to Denmark and Norway, and the 'Landsmaal,' or national language, compounded of various dialects. The prospects of the supporters of the present state of things are not particularly bright just at present, for the Minister of Instruction has decidedly thrown in his lot with the reformers, though whether they will gain over the press and the public also is more than doubtful. The result threatens to be that the schools will be ordered to inculcate an orthography which is not recognized by practical men as necessary for the business of life. This contest for a dual language has naturally produced a whole mass of more or less well-grounded pamphlets and dissertations. In the other sciences nothing has appeared remarkable enough to demand special notice in this summary. I must not neglect, however, to call attention to the important essay in German entitled 'Zur psychologischen Analyse der Welt,' by the young philosopher Kr. Birch Reichenwald-Aars.

CHR. BRINCHMANN.

POLAND.

THE procession of Polish literature of the year has passed by under the flag of Sienkiewicz. His jubilee has been celebrated in his fatherland, and simultaneously his name has been re-echoed over almost the whole of the civilized world louder than that of any Polish author before him. Sienkiewicz's jubilee can be compared only with that of Kraszewski some twenty years ago; and it is characteristic of the present conditions of literature that the authors to whom such universal—one might almost say colossal—admiration has been paid are both writers of romance. Characteristic, assuredly, but also very intelligible. A lyric or dramatic writer does not penetrate the general public so deeply as one who brings to the great masses, even of less cultivated readers, their mental pabulum for the day in the popular form of the novel or short story. Sienkiewicz, too, is indebted to this circumstance for his extraordinary popularity abroad—a popularity which naturally fills his countrymen with delight, although it is not overrated by them. We know well that there are stars of greater brilliancy in our literary firmament than that of the author of 'Quo Vadis?' yet to foreign nations they are scarcely, or not at all, visible, the reason no doubt being that the form of such works as I refer to is not so easy and accessible, and their contents for the most part are not so cosmopolitan and generally acceptable as is that particular romance. Recently another great historical novel by the belauded celebrity—'The Crusaders'—has been completed, and by this time has doubtless been translated into a number of languages. This new work embraces a wider historical horizon than Sienkiewicz's earlier romances of the same class; the historical moment also possesses a deeper significance for the whole political life of Poland both in its past and its present, yet from the artistic stand-

point it is somewhat inferior to the trilogy from the seventeenth century. This is especially noticeable at the close of the novel, where the battle of Grunwald, the description of which is admirable in other respects, seems to stand only in the loosest connexion with the preceding plot.

Next to this great romance I should perhaps here mention E. Orzeszko's new collection of stories, 'The Mist,' although they do not rank among the best achievements of this clever author. Other of our more important novelists have published nothing new very recently, so that I may with a clear conscience spare myself a bare enumeration of the titles of books which have no special merit.

As for our lyric verse, it is almost startling to see how new writers continually arise from whom we are fully justified in expecting some considerable achievement in the future. The strong side of these young lyricists comes out more particularly in the sense of form; even the youngest of them shows already a certain strength and mastery in handling the language of poetry. J. Pietrzycki with his 'Poems,' J. Wierzbicki with his 'Rhapsodies,' Lamary with his collection of lyrics 'The Violets,' and especially L. Staff with his 'Dreams of Dominion,' poems full of powerful notes, are in the company of these fortunate first appearances in poetry. Up to the present, however, M. Konopnicka is still our best poet since the death of Adam Asnyk. In her latest cycle of poems, 'Italia,' she reproduces with extraordinary success the impressions made upon her in that classic land by art and nature. She has also made a masterly translation of Ada Negri.

In dramatic literature there has been unusual activity and animation. Not only dramatists by profession, but also novelists, lyric poets, and even journalists, have devoted their pens to the theatre with an unwonted zeal; one might almost imagine that it had become the fashion to write a piece for the stage. As our literature in this particular branch has not hitherto been able to show works of such importance as in other classes of *belles-lettres*, the desire to fill this gap and produce dramatic masterpieces must be regarded as only natural. The result, however, does not answer to these laudable efforts: the stage is swamped with effusions of lyric impressionism, visionary fancies, now and then with beautiful verses; but dramatic art gains little or nothing thereby. Sienkiewicz himself has made the experiment in a little stage piece, 'Mr. Zagłoba as Match-maker,' but he has proved that talents which suffice to produce an excellent novel are not equal to producing a good comedy. Nor have our two well-known lyricists S. Rosowski and K. Tetmajer—to take only the most important authors into consideration—been happier in their historical pieces 'Nawojka' and 'Zawisza.' 'The Wedding,' a fantastic drama by Wyspiński, has made the greatest sensation. The piece was widely advertised by its numerous allusions to persons well known in the literary world, and with a large section of the public its patriotic tendency secured it a hearty welcome. Among the ranks of our moderns S. Przybyszewski beyond question possesses the most dramatic talent; his latest play 'The Golden Fleece'

gives ample proof of this, but owing to its unbounded pessimism and gloomy atmosphere it finds few ready hearers. The older-established and noted hands among our dramatists have not recently produced anything of special consequence: the comedies 'In the Great World,' by E. Lubowski; 'The Swashbucklers,' by M. Balucki; 'Diana,' by S. Kozłowski; and 'Life a Jest,' by G. Zapolska, must needs content themselves with a *succès d'estime*.

I mentioned last year a number of works which were published on the occasion of the fifth-century celebrations of the Cracow University; several others might now be added to the list, but I will limit myself to the following, which particularly merit the close attention of the learned world: 'The Cathedral of Wawel' (the Polish Westminster), by T. Wojciechowski; 'The Life of Copernicus,' by J. Birkenmajer; and 'The History of the Jagellonian University at Cracow,' in two volumes, by K. Morawski.

ADAM BELCİKOWSKI.

SPAIN.

IF I desired to sum up in a single phrase the characteristics of the publications of the last twelve months, I could say that it had been the period of the magazines. In reality, even if I put aside the popular magazines, which are mainly notable for the number and the excellence of their cuts—and of these there are admirable representatives in Spain—there are five new periodicals which, from their seriousness and their significance, deserve to be known, and can no doubt render a service to foreigners. The first of them—for it came into existence before the others—is the *Revista de Aragón*, edited by Ribera and Ibarra, two professors of the University of Zaragoza, and intended to concentrate the whole of the intellectual activity of Aragón. Although encyclopædic, it devotes a large amount of space to historical investigation. In January last two similar monthly publications appeared in Madrid—*Nuestro Tiempo*, founded by the journalist Salvador Canals, of whom I spoke in my last report; and *La Lectura*, the offspring of the enthusiasm of Francisco Acebal, a young writer already favourably known, and of C. Velasco. The former is in part modelled upon the English *Review of Reviews*: it is, before all things, an excellent and informing guide to the social, political, and intellectual movement in Spain, without forgetting the great questions which are agitating the rest of Europe. Foreigners will find it a very complete source of information in respect to Spanish life of to-day. *La Lectura* conforms more closely to the usual type of literary and artistic reviews. Conspicuous for the luxury of its type and illustrations, it tends to become the organ of the cultivated minority, and does not attempt to circulate among the general public. It deals with topics literary and artistic (painting, sculpture, and music), and a considerable section is allotted to reviewing reviews. Among its habitual contributors figure Señores Valera and Moret and Madame Pardo Bazán. Of a character pre-eminently historical is the *Revista Española*, started by the Academician Señor Cotarelo. It devotes itself especially to the publication of unedited works belonging to our old literature. An

analogous aim is pursued by the new *Journal* of the Academy of Good Letters of Barcelona, which has for many years past enjoyed a reputation for the excellence of its historical publications.

This abundance of periodical organs of general and special culture is doubtless symptomatic of a revival of the intellectual tastes of our public, which seemed to have greatly decayed of late years. However, perhaps the publishers are over-confident of the extent of this renaissance. While I believe that *Nuestro Tiempo* and *La Lectura* can, even in face of the competition of the veteran and meritorious *España Moderna*, live without hampering one another, because they fill distinct places, I think that the historical reviews would gain by amalgamating into one or at most two periodicals, for experience has repeatedly shown that there is not a number of readers sufficient to support adequately various enterprises of this sort.

Yet if this literary vitality is a good sign, we are discouraged by the disappearance within a brief interval of Spain's most distinguished writers, whose recent deaths form a national misfortune: Riano, whose merits are well known to the readers of the *Athenæum* and the whole English public; Balaguer, the historian of Catalonia and founder of the beautiful Museo-Biblioteca of Villanueva and Geltrú; the Marquis of Valmar, one of our soundest and most eloquent *savants*; Campoamor, the most thoughtful poet that Spain produced in the nineteenth century; and lastly, just as I am writing this article, Leopoldo Alas, one of the most original and cultivated of our modern authors—novelist, critic, and philosopher—whose powerful imagination has made a deep impression on the generations that have succeeded the Restoration. These, and others less known beyond the Pyrenees, leave a great gap; we do not know by whom and when it will be filled, and this causes deep anxiety to those who occupy their minds with the future of our nation. That future, as is natural, weighs heavily on true patriots, and is the main theme of many of the publications of a philosophical and political character that have appeared in the last few months. First of these I may place the admirable memoir of Señor Costa on 'Oligarquía y caciquismo como la forma actual de gobierno en España: urgencia y modo de cambiarla,' which for more than a month has been the topic of discussion at the Ateneo of Madrid. Any one desirous of knowing thoroughly the real manner in which Spain is governed at the present time, and the cause of not a few of her disasters, ought to read the most faithful description Señor Costa has supplied of it. Augmented by fresh information supplied by many writers, it will shortly be reprinted, and will form an interesting volume, a most complete expression of the state of public opinion in Spain regarding very serious national problems. Also highly deserving of notice as an original effort and one full of penetration is the lecture of Señor Costa on 'El problema de la ignorancia del derecho y sus relaciones con el status individual, el referendun, y la costumbre,' in which he brings out very clearly the immense value which the individual will possess in positive law. In the same class of publications ought to be mentioned two new volumes

of 'Artículos sobre beneficencia y prisiones,' by Donna Concepción Arenal; the translations into Spanish of 'The Fountain of Life,' by Aben-Gebrol, and 'The Self-taught Philosopher' of Aben-Tofail; and a new edition of 'El Héroe' and 'El Discreto' of Gracian, by Arthur Farinelli. To the study of the questions bearing on the intellectual relations between Spain and Latin America (relations that nowadays excite public discussion) I have for my part contributed a brief essay on 'Cuestiones hispano-americanas.'

Historical publications have been as numerous as ever. Señor Fernandez Duro has produced the sixth instalment of his monumental compilation on the 'Armada Española,' which embraces the period from 1701 to 1758, and in his appendices has inserted numerous hitherto unprinted documents and curious notices. Señor Catalina García has finished the second volume of his 'Castilla y León durante los reinados de Pedro I., Enrique II., Juan I. y Enrique III.,' one of the best monographs on our mediæval annals that we possess; General Gómez Arteche the eleventh volume of his 'Guerra de la Independencia,' as rich in documents as its predecessors. Among new volumes of the first importance may be mentioned two very unequal in size, however equal in merit. The title of one is 'Los trabajos geográficos de la Casa de Contratación,' which it is well known was created in Seville in 1503 for the service of the American territories then being discovered. The economic history of this foundation is sufficiently familiar; not so its scientific side, which Señor Jimenez de la Espada endeavoured to illuminate in his 'Relaciones geográficas da Indias.' Neither Señor Danvila nor Señor Fabié in their respective treatises throws much light on the matter. Now Señor Puente y Olea, having collected documents from the archives of the Indies, has compiled a long account of the expeditions organized by the Casa or projected with its help, from that of Juan de la Cosa to that of Magellan; of the cartographical labours of the pilots, of other varied studies in cosmography, and the systematic introduction of new species, vegetable and animal, into America. The other book to which I have to refer is a 'Contribución al estudio de la historia primitiva de España: el Derecho penal en Ibéria,' in which the science of Señor Dorado has united with that of Señor Costa to amplify with facts and very able deductions the little hitherto known of the penal law of the Celtiberian and Iberian tribes. Another echo of the fortunate discoveries of Señor Costa, who was the first to call attention to the matter, is the monograph of Señor Arenas, 'Viriatius was not a Portuguese, but a Celtiberian.' The Marquis of Monsalud, who for years has applied himself with great success to archaeological questions, devoted his discourse on his admission to the Academy of History to drawing a general sketch of the 'Arqueología romana y visigótica de Extremadura.' More remote epochs are discussed in the 'Datos de las cavernas de la provincia de Segovia,' collected by Señor Llorente. Prof. Ureña, of the University of Madrid, has elucidated an important point which affects the purity of our legal texts in his

essay upon 'Las ediciones de los Fueros y Observancias de Aragón anteriores á la compilación de 1547.' Señor Ferrer has devoted a lengthy compilation to the Spanish colonies in the Gulf of Guinea, entitled 'Fernando Póo y sus dependencias.' We do not possess a complete biography, nor even a critical estimate, of Castelar, whose importance—political and literary—in the nineteenth century is familiar to every one. Señor Morayta has, however, endeavoured to contribute to this future work with a monograph upon the 'Juventud de Castelar.' In a previous summary I have spoken of the volume devoted by Señor Suarez Inclán to the conquest of Portugal in the days of Philip II. Another warlike episode of the same reign has been lately handled by this gentleman in his address at entrance into the Academy of History. The subject is 'La liberación de Paris en 1590.' To conclude my notice of historical works, I may mention one that will indubitably excite much interest within and without Spain: a history of bullfights written by Count de las Navas under the title of 'El espectáculo más nacional.' No doubt there are many Spaniards (I am among them) to whom bull-fights are not the most national spectacle nor even a pleasing spectacle, but this need not prevent me from recognizing the merits of the book or the information it contains, the result of extensive and costly investigations on the writer's part.

The study of local and provincial history still continues to flourish, and the chief works that deserve enumeration here are 'Don Jaime de Aragón, último Conde de Urgel,' in which Señor Giménez has contrived to dissipate the legends that have accumulated round the figure of the competitor of Fernando I.; the first volume of 'Historical Notes on Sarriá,' in the neighbourhood of Barcelona, by Señor Carreras; 'Los vizcondes de Bas en la isla de Cerdeña,' a monograph in Catalan by Señor Miret; the third volume of the history of the famous cathedral of Santiago de Compostela, which Señor Lopez Ferreiro has just brought out; 'El real monasterio de San Zoil,' a monograph on the famous Benedictine house situated at Carrión de los Condes, by Señor Ramirez de Helguera; the 'Apuntes para la historia comercial de la Coruña,' by Señor Tetamancy; and an interesting study by Señor Mancheño on the 'Antigüedades del partido judicial de Arcos de la Frontera.' There are, besides, numerous publications of documents; and these are of value, as may be inferred from those I mention. The Academy of History has issued the third and fourth volumes of the Proceedings of the Cortes of Catalonia (1368–1401). The second volume has been published of the 'Relaciones de Yucatán,' uniform with the 'Colección de documentos inéditos' relative to America. Señores Vignau and Uhagón have brought out an 'Índice de pruebas de los caballeros de Santiago desde 1501.' Señor Arigita has given to the world the first instalment of a 'Colección de documentos inéditos para la historia de Navarra,' which is likely to prove of much use; and Señor Martínez Salazar has printed the celebrated 'Crónica Troyana' from the Galician manuscript of the fourteenth century. This is a service to philology that deserves hearty recognition.

Old books relating to doctrinal questions or containing narratives of events are frequently reprinted or are now given to the press for the first time. Señor F. Jarque has added to the "Colección de libros raros y curiosos de América" 'Ruiz Montoya en Indias.' The autobiography of Alonso de Contreras, a Spanish soldier of the seventeenth century, to whom Lope de Vega dedicated one of his pieces, has been printed; and I may also mention the 'Nuevo descubrimiento del río Marañón,' by F. L. de la Cruz, and a manuscript of the eighteenth century, a 'Historia del Convento de Sto. Tomás de Madrid,' by M. Escudero. The text of the 'Libro de la Orden de Caballería,' by Raimond Lully, has been issued in Lemosin and Castilian; and the 'Verjel de los Príncipes,' by Sanchez de Arévalo, a writer of the fifteenth century, has been printed for the first time. I may further mention an excellent translation of the 'Descripción de España' of Al-Edrisi (twelfth century), which we owe to Señor Blázquez.

The history of art is represented solely by an 'Ensayo de un diccionario' of the artificers who flourished at Seville from the thirteenth century to the eighteenth, by Señor Gestoso; and Señor Uhagón's monograph on the crucifix belonging to Mary, Queen of Scots, which has been already mentioned in the *Athenæum*.

Within the last few years much has been done for the literary annals of Spain, and several studies of great importance have appeared, while valuable documents have been printed. Not merely have classics like 'El libro de Patronio' and 'La Celestina' been reprinted, but some works that are really new to the public have been issued, such as the 'Cancionero de Antón de Montoro,' edited by Señor Cotarelo; and a 'Cancionero del Siglo XV. con varias poesías inéditas,' which Señor Uhagón has brought out. The 'Disputa del alma y el cuerpo' and the 'Auto de los Reyes magos' have appeared in a critical edition superintended by Señor Menéndez Pidal. Señor Menéndez y Pelayo has completed Cañete's long unfinished edition of the 'Propaladia' of Torres Naharro by bringing out the second volume and prefixing a remarkable introduction; he has also published the eleventh volume of the magnificent reprint of the 'Obras de Lope de Vega,' which he is superintending. Historically curious is the 'Proceso de Lope de Vega por los libelos contra unos cómicos,' printed by Señores Tomillo y Perez Pastor. The literature illustrative of Cervantes has been enriched by two monographs on the 'Novelas Ejemplares,' one by Señor Icaza, and the other, the more erudite of the two, by Señor Apraiz. The question whether Cervantes studied at Seville or not has been discussed in a brief pamphlet by Señor Rodriguez Marin. A volume of *varia* by the Marquis of Valmar, a third series of essays by Señor Menéndez y Pelayo, and a lecture of the latter's on the 'Preceptiva artística del Renacimiento' also deserve mention. Señor Valdenebro has written a monograph on 'La imprenta en Córdoba,' and Don Eugenio Hartzenbusch has compiled a bibliography of the works of his distinguished father.

Once more the name of Pérez Galdós has been conspicuous in *belles-lettres*—so con-

spicuous as to throw all others into the shade; and he has obtained one success which has made a great stir. I refer to his play 'Electra,' which the Liberal party, and especially the anti-clericals, have taken up as a flag under which to fight the religious reaction which really exists among us and defends itself by forbidding Catholics to enter any theatre where the work is represented. 'Electra,' however, is no new departure in the literary development of Pérez Galdós. He expressed the same feelings in 'Doña Perfecta' and other well-known tales and plays. It is, besides, inferior to almost all his other contributions to the theatre. The extraordinary applause with which it has been received, and which is repeated at every fresh representation, is due to the opportuneness of its appearance, for it was produced at a time when opinion was strongly excited by the scandals that occurred at various nunneries, where pressure was put on several young ladies with a view to inducing them to take the veil. To this very circumstance 'Electra' alludes, although, to speak strictly, the motives which dominate the plot are other than those the public supposes to have had sway in these scandals. The type of the fanatic which Pérez Galdós has described excellently in 'La familia de León Roch' and other tales is repeated in 'Electra,' and certainly is one of the most artistically drawn characters in the play. Another success of the author is the fourth series of his 'Episodios Nacionales.' Since the novel entitled 'Vergara' there have been issued 'Montes de Oca,' 'Los Ayacuchos,' and 'Bodas reales,' which carry the action down to the epoch of the marriage of Isabella II. The three are full of passages worthy of a great novelist, although without doubt some of the preceding volumes are superior.

In the realm of fiction there is one event of the first importance to chronicle, the reprinting of 'La Regenta,' by the late Leopoldo Alas, which for many has proved a work hitherto unpublished. 'La Regenta' has been rightly described by all the critics as one of the best Spanish novels of the nineteenth century, and some say that if it were relieved of a few incidents it would be the best. Vicente Blasco has added to his popular series another story, 'Entre naranjas,' in which there are, apart from the main plot, some beautiful descriptions of Valencian manners, while Emilia Pardo Bazán has done no more than issue a volume of tales, 'En tranvía,' already known to her public. On the other hand, new aspirants are numerous among the rising generation, and I may mention 'Mariquita León' and 'El último patriota' of Nogales, a pleasant and attractive author; 'La casa de Aizgorri' of Pio Baroja; 'La Goletera' of Reyes, a book more notable for richness of style than for character-drawing; 'Almas y paisajes,' by Bueno; 'Lully Arjona,' by Danvila; 'El buen paño,' by Muñoz Pabón; 'Almas ausentes,' by Martínez Sierra; and 'Huella de almas,' by Acebal, interesting for its subject-matter as well as its form.

The theatre seems to offer the greatest attractions to the young. The sisters Alvarez Quintero have shown dramatic ability in 'La pena,' 'Los galeotes,' and 'La azotea.' Benavente has confirmed his

reputation with his comedy of 'Lo cursi,' and Parellada has achieved a like feat with 'La gúelta e Quirico.' Echegaray's 'El loco Dios' will not figure in the list of his masterpieces, even in the class to which it belongs; nor does Cavestany appear to have scored a success with 'Nerón' and 'La reina y la comedianta.' Among plays intended not for the stage, but for reading, may be mentioned an ingenious arrangement of 'Rinconete y Cortadillo,' by Señor Colorado, and the tragi-comedy 'La fuerza del amor,' by Señor Martínez Ruiz. Various unpublished productions of Ramón de la Cruz have been printed, among them 'Las Mahonesas.'

Poetry, as usual, has few votaries. Nuñez de Arce has issued a patriotic poem, 'Sursum corda,' in which he displays the qualities already well known of his lyrical poetry, at once sturdy and harmonious. Maragall, on whose merits I have dwelt on a former occasion, has printed a volume of Catalan verses, 'Visions y cants'; and his fellow-countryman Mestres, whom the critics consider one of the best poets of the province, a volume of 'Idilis.' Medina's 'Alma del pueblo,' the 'Cancionero de Gil Parrado' by Palomero, and Paso's 'Paginas de oro' are also worth perusing.

RAFAEL ALTAMIRA.

LITERATURE

Rights and Wrongs of the Transvaal War. By Edward T. Cook. (Arnold.)

MR. E. T. COOK'S book bears too closely upon political conflicts of the day for full notice in our literary columns. He has not formed a very clear idea of what we mean when we speak of the justice or the injustice of a cause. The fact that a Power is thrice armed that has its quarrel just leads in every war to an attempt by both belligerents to prove the justice of their cause. But the usual result is to establish the fact that each of the two has a just cause from his own point of view. Mr. Cook, in most of the passages in his volume which bear upon the matter, appears to take the ordinary view of the man in the street that there must be in any quarrel one Power which is in the right and another which is in the wrong. He describes the rise of enthusiasm in self-governing colonies (quite truly as regards some of them) on account of "a deep conviction of the justice of the British cause," and he rightly picks out Mr. Seddon, who declared that "the demands of the British Government were righteous." This is undoubtedly the New Zealand view. On the other hand, Mr. Cook himself writes more philosophically, "We can understand, and even sympathize with, the aspirations of the Boers. Only, they happened to be irreconcilable with those of the British." This latter view is the true one. In the case of the last great war—that of 1870—Prince Bismarck attempted to prove that the French were the aggressors, and he succeeded in inducing the whole world for a time to think so. Then came revelations which caused many to entertain the exactly opposite opinion. Ultimately we arrived at historical truth, and found that the war had all along been on both sides unavoidable, and that each of

the two sides could make out a fair case. In the war of 1866 a similar state of things was more obvious, and even at the time itself, as well as since, it was widely felt that the case was one in which the line of life of two Powers brought them inevitably into a conflict which was perfectly justifiable on both sides. We do not think, therefore, that Mr. Cook is happy in his title or in the declaration of his preface as to "ethics" and "questions of right and wrong." There are many questions of right and wrong, no doubt, at issue between ourselves and the ex-Republics, but they mostly concern matters which we consider, comparatively speaking, secondary, while the main point is a conflict which was only not inevitable because, had our policy been more wisely conducted in the past, it would not have led at any moment to a sharp crisis, but we should more gradually have got our way.

Mr. Cook starts, to speak generally, with the Raid, and he considers that

"the mistake made by the British Government was in playing further into Mr. Kruger's hands—first by delaying their inquiry into the Raid, and then by conducting it half-heartedly."

He refers, on the other hand, to the "supineness under provocation of the British Government." He does not follow up a hint which he conveys at an early page that we might have done better to take up the Swaziland provocation than that upon which we ultimately fought. It was undoubtedly an extreme concession on the part of the Whig administration of June, 1894, to offer President Kruger Swaziland and a seaport; and, the conditions attached to the offer having been refused, it was an even greater error on the part of the incoming Conservative Government not to keep Boer influence out of Swaziland far more completely than they did. Had the same line been taken about Swaziland (in reference to which we had an absolutely clear case, while the Boers had none) which was taken by Mr. Gladstone about Bechuanaland when he dispatched the Warren expedition, the Boers would probably have given in without fighting, with the result of an immensely beneficial increase to our influence. On the other hand, had they fought, we should have entered on a war of limited liability, in which we should have begun by securing the object for which we fought, and could then have gone on or stopped as best suited our interest at the time.

We greatly regret Mr. Cook's unfortunate attack on Sir William Butler. Having read with care the dispatch of that distinguished officer, we cannot think that it is fair, because he showed caution in accepting the statements of interested persons, and because Mr. Kruger was frightened and disposed to give up the case of his police, to state deliberately in a history of the transaction that Sir William Butler "was more Krugerite than Mr. Kruger." It is still less defensible, we think, to describe Sir William Butler as having

"sought to undermine and counteract the efforts being made by the High Commissioner . . . to obtain redress for the ill-treatment of British subjects."

We ourselves consider that the recall of Sir William Butler was a mistake, and that

from his training and experience there was no general officer in the British army who would have been more useful in high command in South Africa.

Another matter in which, perhaps, Mr. Cook is not too well informed concerns the facts with regard to the employment of the natives in the war:—

"On the whole, it is obvious that the blacks have been kept out of actual hostilities. There is honour among the fiercest of white combatants in a black man's country, and to have taught the black man to rise against his white masters, on the one side or on the other, would in South Africa have been the unpardonable sin."

The facts are now well known and beyond all doubt. We alone have employed organized and drilled black forces; this during the siege of Mafeking to a considerable extent. We have employed mounted Basuto scouts to a large extent, and caused them to do the patrol work of cavalry. The Boers have armed and taken into the field, and employed as riflemen against us, their personal body-servants.

Another subject in connexion with the native question in which we think Mr. Cook displays too much partiality for an historian concerns the Pass Law. In a well-founded attack upon the Boers for their treatment of the natives he writes:—

"The ill-treatment to which the natives in the Transvaal were exposed under the Pass Law deserves some little illustration. It was made a means of organized extortion and robbery of the most flagrant kind. Absolute power was placed in the hands of any burgher, policeman, or official of the State to stop any native."

It is not fair to make this statement without adding that the whole of the Pass Law in its more aggravated form was forced upon the Transvaal Government by the Chamber of Mines of Johannesburg, and that the main complaint of the mining population against the Boer Government was that they would not properly enforce the Pass Law or further strengthen its provisions. Our author states in a foot-note that the Pass Law was repealed by the Republic. We feel convinced that this must be an error. No doubt there was a resolution declining to act on a particular provision of the Pass Law hostile to the natives, but a Parliamentary resolution was no more a repeal of a law in the Transvaal than it would be here, and it concerned only a fragment of the statute. Moreover, questions have been asked in Parliament during the present session, in the replies to which the Colonial Secretary has assumed that the law was still in existence at the fall of the Republic and became transferred to us in the body of the legislation of the Transvaal. Mr. Cook also writes:—

"It is the Boer treatment of the natives which explains, also, much of the fervour with which the British Churches in South Africa have unanimously supported the British arms."

This passage will, we fear, be taken abroad as a specimen of our national hypocrisy. The fact is that there is one subject upon which almost all whites in South Africa agree, and that is the treatment of the natives; and the one point in which the Boers are popular with the great majority

of British South Africans is that they are said to understand how to treat the natives better than the mother-country does.

Mr. Cook rather plays into the hands of the ordinary unregenerate man who knows nothing of history when he endorses the view that it was on the battlefields of South Africa that the British Empire discovered itself. The discovery, if one at all, was, historically speaking, a rediscovery. The part played in the warlike history of the British Empire by the colonies, under Oliver Cromwell, and from that time forward up to just before the American war, was magnificent; and the conception of the Empire formed even in earlier days, namely, in those of Queen Elizabeth, was at least as noble as any that has been left for our times. On the other hand, Mr. Cook hardly goes far enough in his attack on the pro-Boers for having pretended that the Colonial Governments paid nothing towards the war, and that their loyalty "cost them nothing." In the case of New Zealand the payment has been very large indeed, and in the case of most of the Governments it has been substantial.

As regards the future, Mr. Cook seems to think that not only now, but from the first, it has been impossible to contemplate the grant to the ex-Republics of any kind of independence which would not be a menace to the peace of South Africa. There was something, at all events at one time, to be said for the policy of leaving to the Boers a city of refuge—some district, say the plain of the Orange State, in which a reduced Republic might have been continued. This would have enabled us to conclude a peace and would not, we think, have been a military danger. But this is mere historical speculation, as for the last year at least, if not for a year and a half, it has become impossible to attain this end. When our author writes,

"The British settlers.....will be impatient for self-government no less—perhaps even more—than the Boers. The British, who will flock into the Transvaal, will not long be content with Downing Street rule,"

he points to the greatest of our dangers—that we shall be driven to set up a Government which will not keep the pledges which have been given, and which, at all events on the native question, will be uncontrollable and rootedly opposed to our national views.

SHORT STORIES.

Ensign Knightley, and other Stories. By A. E. W. Mason. (Constable & Co.)—Mr. Mason's short stories are excellent, for he has the gift of expressing just a thrill or a gasp in as few words as possible. For this merit the account of 'How Barrington returned to Johannesburg' is the best. The few pages which describe Norris's adventure in the gully could hardly be improved on for a creepy effect; the utter disappearance of the quarry, the suggestion of a man who has mysteriously vanished before, the inexplicable shakings of the bushes, Norris's own exhaustion—all bring the reader to a most desirable pitch of expectancy and horror. Of the other dozen or more stories there is only one—the last—which is dull; the rest are all good reading for those who care to have their literature simple, exciting, and only momentarily absorbing.

Two Moods of a Man. By Violet Fane. (Nimmo).—These trifling papers, which have apparently already seen the light in various magazines, seem hardly worthy of the author's

reputation, and had better have been left where they were. There is a tone of dull obviousness about most of the ideas which is ill concealed by the rather forced geniality in which they are enveloped. Perhaps the best paper is that 'In Praise of Certain Book-Lists.'

Told by the Taffrail. By Sundowner. (Chatto & Windus).—These little pieces are written in an easy, pleasant, and unpretentious style, and one only regrets that a person who has had large experience of a vast portion of the earth should find the men and women in it merely cheats, drinkers, and impostors. The author takes, however, a cheery and humorous view of life, and evidently does not possess what has been called "a high-falutin' soul." Where some might be enchanted by the breath of summer night when the starry waters sleep round the isles in the Pacific, he sees only the sordid signs of advancing civilization. But he is a good fellow, and takes life and nature as he finds them, though he finds them rather bad.

The very title of Miss Helen Dickens's book, *Puffs of Wind* (Drane), suggests an airy unsubstantiality to which the application of detailed criticism is out of place. Yet several of the stories are well fancied, and the writer has a gift for narrative. Some sentences and words would bear correction. Several of the tales invade the supernatural. 'From the Silent Land' is a good ghost story, and very plausible. 'On the Wings of the Wind' recounts the experience, which can hardly be denied, of the telepathic impression made on the survivor by the death (in this case in the present war) of an absent lover. One or two of these pieces are directed against clerical hypocrisy, a form of villainy which generally comes in for denunciation. The last two tragic stories seem to us the best in the book.

An Old Woman's Tragedy, which gives title to a collection of short stories by E. S. Thompson (Drane), is perhaps the best. The hard but heroic old Jersey woman is a memorable figure. On the whole, there is a reasonably good level maintained throughout the book, each tale having a well-chosen pivot of interest and being set forth with point and proportion. Sentimental people will like 'A Tree in the City'; and the music-hall romance 'A Serious Moment' gives a pleasant touch of mirth to the conclusion.

Dinah Kellow. By Christopher Hare. (Ward, Lock & Co.)—These stories are annals of the simple poor of rustic England. They are quietly and feelingly told, with an air of sincerity and reality in parts. There is a slight monotony throughout the volume, especially in the description of the different wives and mothers. So many of them—no doubt truly enough—have lives of patient suffering that one begins to expect paths of the sort as soon as a new character is introduced. One story succeeds another till we become a little tired of the general *mise en scène*. Still they are, of their kind, good rather than the reverse.

The Chronic Loafer. By Nelson Lloyd. (Heinemann).—Even before one has mastered the difficulties of the dialect of Central Pennsylvania one finds that the short stories put under the title of 'The Chronic Loafer' are very good of their kind. They are told by the worthies of a rural village at the store, where they sit in the sun or round the stove according to the season. The store is the equivalent of our English village alehouse. There in the evening and at other odd times are assembled the Patriarch, the Miller, the Tinsmith, the Storekeeper, the School-teacher, and others, and the Chronic Loafer, who does a good deal of the talking and generally succeeds in getting the last word. Mr. Nelson Lloyd lets his picture of village life paint itself incidentally, with the addition of an occasional bit of scenery very effectively and very unostentatiously touched in by way of back-

ground. One notices that the company smoke a good deal, but apparently never drink, and one cannot help wondering what the Store-keeper gets by allowing his place to be in effect the village club. The method in which the stories are introduced is very ingenious, and the author exhibits a true touch of art in making his characters reveal themselves by the nature of their talk, their views of life, and their different ways of telling a story. The stories are numerous, but there is not a bad one among them, and some are really excellent, full of homely good sense and genuine unforced humour. The picture of American rural life which Mr. Nelson Lloyd graphically and unpretentiously presents is one of the best that we can call to mind.

LONDON TOPOGRAPHY.

Bermondsey: its Historic Memories and Associations. By Edward T. Clarke. (Stock.)—Bermondsey, although not now a place of pilgrimage, is well known to travellers by train from London Bridge on account of the odour of leather which pervades the air in its neighbourhood. The frontispiece to this book shows how different a place it was in the Middle Ages, when the Cluniac monastery was founded by Aylwin Child more than eight centuries ago. The history of many of the old religious houses is lost, but fortunately there is much to help us to recover the history of this important foundation. There are the 'Annales Monasterii de Bermundeseia,' compiled in the fifteenth century, and published in the Master of the Rolls' Series from the Harleian MS. in the British Museum; and John Buckler, the architect, water-colour artist, and inhabitant of Bermondsey, made a valuable series of drawings of all that remained of the abbey in his day. These are now preserved in the British Museum. Old London was well supplied with monasteries of the different orders, and Bermondsey was one of the most important of these. The history of the Cluniac Order is of considerable interest, because it illustrates the remarkable self-sacrifice which was shown by the founders of these establishments, a virtue which was lost as time went on. The Duke of Aquitaine founded a Benedictine monastery at Cluny, in Burgundy, in the year 910; but St. Odon, the second abbot, about twenty years later instituted a reform of the order, which soon became so popular that at least two thousand religious houses adopted the discipline of Cluny. What was most remarkable was that the parent monastery alone retained the rank of an abbey. The other houses which observed the rule were simply priories, and where they had previously been abbies the abbots laid aside their title and rank. The Priory of Bermondsey was founded in 1082, but there were no monks until 1089, when four were selected from the Priory of La Charité on the Loire. For nearly three centuries the government of the Bermondsey monastery went on without much change, but gradually the hatred of foreigners in high places grew stronger and stronger, and the alien priories all over the country became increasingly unpopular, because large sums of English money were sent out of the country to the mother institutions. When the change began it worked itself out very rapidly. In 1373 Edward III. appointed the first English prior of Bermondsey, Richard Dunton by name, and in 1380 the prior was freed from dependence upon a foreign superior. In 1390 Dunton was succeeded by John Attleborough, who a few years afterwards became the first abbot. The famous cross or rood at the north door of Bermondsey Abbey was found near the Thames in 1117, and it at once obtained a great vogue among young women, who frequented it in order to pray for a good husband. On the dissolution of the monasteries the abbey church was demolished, and Sir Thomas Pope removed the Rood of

Grace, and set it up on the common in Horsely-down at the end of the present Crucifix Lane. This was taken down in 1559, during the mayoralty of Sir Richard Gresham.

Bermondsey is supposed to owe its existence to a Saxon named Beormund, who owned the district, which consisted of an islet in the midst of a marsh, and was called after him *Beormund's ey*. It was afterwards held by King Harold, and in Domesday Book Bermundeseye is described as in the possession of his Norman successor William I. Bermondsey remained a place of little mark until its deserted position recommended it to the founder of the monastery. The monks soon drew around their house a number of residents, the miller, who occupied the water-mill for the supply of the abbey with flour, being one of the first of these. Industries which needed water-power grew up in the low, unhealthy spot, and tanning had become the chief industry of Bermondsey in the seventeenth century, and possibly at an earlier date. When Sir Thomas Pope, enriched by the spoils of the monasteries, built himself a house with the materials collected from the demolition of the conventual buildings, there were hedges and ditches around it which were filled with wayside flowers. Although the plagues of 1603, 1625, and 1665 found a congenial soil at Bermondsey and desolated the place, it revived, and gradually became a favourite resort. Jamaica House was popular in the seventeenth and eighteenth centuries, and the Spa tea-gardens, which were established about 1770, soon became for the district a sort of minor Vauxhall. The Spa was kept by a remarkable character, named Thomas Keyse, whose artistic efforts found many admirers. The gardens were closed at the beginning of the nineteenth century and their site built over, the only record of their former existence being the name Spa Road. As buildings increased Bermondsey grew into a squalid neighbourhood, pictured by novelists in dark colours. Dickens's description of Jacob's Island as the scene of Bill Sikes's death in the closing pages of 'Oliver Twist' will be remembered.

Mr. Clarke has collected a large amount of valuable information, and provided excellent descriptions of the history and vicissitudes of monastic Bermondsey, of Bermondsey House and its occupants, and finally of modern Bermondsey, showing how its growth and gradual improvement have been fostered by many public-spirited men. He mentions, of course, the civilizing influence of the Bermondsey Settlement. The work is fully illustrated.

Transactions of the Hampstead Antiquarian and Historical Society for the Year 1899. (Hampstead, Mayle.)—This volume does great credit to the editor, Mr. C. J. Munich, in more ways than one, and it is a model of what such a publication should be. It contains good papers by competent authorities, and the whole is presented to the public in a satisfactory form. Naturally in a society of this character the chief attention is paid to the personal associations of the place. Sir Richard Temple contributes a paper on 'Historic Constellations of Hampstead,' the Rev. J. Kirkman one on 'Hampstead in Literature,' and Mr. E. M. Borrajo one on Hampstead and a few of its associations. Mr. C. E. Maurice discourses of Dr. Johnson, and Mr. E. E. Newton of Josiah Boydell, nephew of the more famous Alderman John Boydell. In these papers we find a goodly list of celebrities who lived at Hampstead during some period of their lives. Sir R. Temple adds to a full list in a former paper such names as Gladstone, Talleyrand, William Wilberforce, Tennyson, and Robert Stephenson. Mr. Kirkman makes further contributions, giving extracts from Evelyn, Pepys, Byron, Moore, Crabbe, Keats, and Leigh Hunt which refer to Hampstead. The "small house beyond the church" (that is, at Froggnal) where Johnson lived for a time is not definitely known, but all lovers of Hampstead are pleased that his name

occurs in the list of distinguished inhabitants. Papers of a more antiquarian character are those of Mr. George Maryon Wilson, Steward of the Manor, on copyholds, and Prof. Hales on Primrose Hill. Most of the papers refer to Hampstead, but occasionally a more general topic is selected, as when Mr. Budgett Meakin discourses on the 'Morocco Pirates and their English Slaves,' an important subject about which so little has been written that few persons know that Christian slavery in Morocco was only abolished by treaty at so late a date as 1814.

London County Council.—The Survey of London: being the First Volume of the Register of the Committee for the Survey of the Memorials of Greater London, containing the Parish of Bromley-by-Bow. (P. S. King.)—At first sight it is somewhat difficult to understand the object and plan of this work. It is headed by a preface by Mr. G. L. Gomme, now Clerk of the London County Council, on the action of that body respecting the proposal made by a conference of representatives of societies interested in London topography, called together by the County Council. The proposal was, "That it is desirable a register or list be made of buildings of historic or architectural interest in London." As the Committee for the Survey of the Memorials of Greater London had already commenced a register of buildings in the East-End of London, it was decided to print this, and afterwards to publish similar lists for the rest of London. Mr. Ashbee's introduction follows, with the description of buildings in the parish of Bromley-by-Bow, and illustrations of Bromley Hall, Tudor House, the Old Palace, Drapers' Almshouses, and houses in St. Leonard's Street and High Street. This is most valuable, and forms a distinct addition to London topography; but as a commencement of a survey of the whole of London it is on too vast a scale. If a portion of the subject in a small corner of London of so little general interest as Bromley occupies so much room, it would take almost a century to work up the whole county of London on the same scale. However much we might wish to see such a work completed, we doubt if it could be carried out successfully. For the survey of Greater London

"a line, 20 miles in length, was drawn northwards from Aldgate Pump, and southwards to the Thames, and whatever was bounded by the river on the south, by this line on the west, and by the circumference struck from Aldgate Pump north and east to the two 20-mile radii at either projection, was taken as within the scope of the Survey Committee."

It will be seen from this that a large number of Essex parishes which are outside the county of London will be considered. The scheme is excellent, but the portion relating to Greater London outside the county cannot be undertaken by the County Council, and will therefore have to be published in some other way. On pp. xviii-xxiv there are two most valuable lists: 1, Of buildings, &c., destroyed during the last six years; 2, Of those threatened during the same period. The contents of the first list are melancholy reading, but we hope that some of the doomed buildings in the second may be saved. It is a great gain to have these set down, so that all may know what soon may be lost.

OUR LIBRARY TABLE.

MESSRS. MACMILLAN & Co. publish *Democracy versus Socialism: a Critical Examination of Socialism as a Remedy for Social Injustice and an Exposition of the Single Tax Doctrine*, by Max Hirsch (Melbourne). This volume does not contain much that is valuable to those who are widely read in the literature of its subjects. No one book in existence covers the same ground, but there exists a whole library of excellent volumes which among them deal with every portion of it. Mr. Max Hirsch combines in one book political economy,

ethics, an attack on Marxian Socialism, and a defence of the single-tax theory and of the life-work of Mr. Henry George. Like most of those who support the somewhat crude views of that thinker, he is inclined to treat them as novel, disregarding the historical fact that all that Henry George did was to revive theories which had failed in the hands of greater writers.

In the course of the debate in the House of Lords on Friday, June 28th, allusion was made by two speakers to a pamphlet which is now before us for review, *Army Administration in Three Centuries*, by "Constitutionalist" (Stanford). The pamphlet expresses the Haliburton-Knox views, and is ascribed to the pen of one of the greatest of our civil servants who has held a high post in the War Office. It is a plea for the civilian against the military element. The author goes so far as to assert that civilians have not been in force at the War Office, for he ridicules the public view "that the civil element is all-powerful in the War Office." The fact is as the public thinks it, and there can be no doubt whatever that Sir Ralph Knox and Lord Haliburton had far greater power with successive Secretaries of State than had Lord Wolseley or the Duke of Cambridge.

The Seven Colonies of Australasia is now an embarrassing title. Mr. Coghlan's excellent book is published at Sydney by the Government Printer, and has reached its eighth issue, dealing with the year 1899-1900. The formation of the Commonwealth combines six of the seven colonies, and separates more decisively from them for the future New Zealand, which lies so far away and has interests so different that we doubt the probability of New Zealand throwing in her fortunes with the other six. It is a question, therefore, whether in the future the Government of the mother-colony of the South seas will promote the publication of a volume under the present title. New Zealand is disposed to resent the use of the phrase "Australasia," which is a mere geographical expression convenient for ourselves here, and does not correspond to any local fact. It probably would never have come into existence but for the map-makers, who, on account of the enormous size of Australia, are able easily to include New Zealand on the same small map; but New Zealand lies, after all, at about the same distance from Australia as Africa from England. The volume is of the usual character, and although it bears a somewhat antique date, yet brings up the matter which it contains to a sufficiently advanced period to be able to deal with the colonial contingents contributed to the South African war.

A Study of Social Morality. By W. A. Watt. (Edinburgh, T. & T. Clark.)—This book is a praiseworthy attempt to consider the duties of men in society and their foundation. The treatment of the subject is on the whole just and well balanced. The author shows a wide knowledge of writings on the subject, ancient and modern, and an acquaintance with philosophy which prevents that irritating sense of the perpetual assumption of principles without a background which too often mars the reader's satisfaction in perusing books on politics and society. The fault of undue emotionalism, probably the most noxious of all present tendencies, is remarkably absent from this volume. Yet no one would accuse the author of lack of sympathy with suffering; witness the remarkably sane remarks about the necessity of regulating vivisection, and on the good as well as evil of class codes of morality. The discussion, at the end, of the socialistic ideal is also very moderate and reasonable, especially as the author is no mere individualist; and the whole book is informed by the strongest sense of social duties, and even with the belief that the individual only

"comes to himself" through the medium of society. The same may be said of the remarks on toleration, which are wise and well balanced:—

"There is possibly a tendency on the part of the politician to meet unpopular political beliefs with harsher measures than the moralist, though he may admit the necessity for preserving the State, is inclined to justify. The moralist looks beyond the State, the politician looks at it."

Yet again: "Some latitude must be allowed to the State in its endeavour to preserve its own stability." The most interesting chapters are the fifth and sixth; and the discussion of casuistry and "probabilism" (which Pascal appears to have misunderstood) is most valuable. The great merit of the author is that he keeps close to the facts of human nature, and although an idealist in philosophy, perhaps even because of this, indulges in no visionary dreams of social reconstruction or of altering character in the mass merely by changing external organization, although he fully realizes the importance of conditions in affecting character:—

"The fact that men can sometimes be improved by merely improving the material conditions of life, though a fact of significance, is a truth which works within narrow limits."

On the other hand, we must enter a protest against the writer's dry and jejune style, which renders a large part of his book very hard reading. It is, of course, better to be dull than rhetorical on such a subject, and we owe him a debt of gratitude for keeping clear of the dithyrambic appeals to sentiment too common in books of similar aim. But we surely might have been spared such sentences as this: "Ingratitude has been severely handled by the poets, and it is hardly necessary to add, that it is a defect felt keenly in common life, and specially marked"; or this: "Naturally, old friendships have been specially praised." The author's strength and weakness are fairly well exhibited in the following passage, which in its careful balance of all considerations reminds one of the late Prof. Sidgwick's 'Practical Ethics':—

"It is undoubtedly a duty to amuse oneself. And in the case of many persons, however worthy in themselves their recreations may be, prudence suggests that a sufficiently clear line should be drawn between these and daily tasks. Moreover, we willingly admit that recreation may be relatively inactive or trivial, quite legitimately. Complete freedom from strain, rest, gaiety are only despised by those who are over-anxious to bait their homilies with their brother-worms. Play must be play. Yet we must not carry this idea so far as to contradict our view of the dominating earnestness and purpose of life. And we must not forget that not only is training necessary to a worthy use of the means of enjoyment, but a man's training in enjoyment must be more or less arduous, if it is to be really satisfactory..... We may contrast the spirit of labour with that of gambling. The results of the gambling transaction are the outcome of causes which it is impossible to anticipate. And emphasis is voluntarily laid on the element of hazard. The attitude of will involved is one which welcomes the unforeseen, simply because it is unforeseen. In ordinary life we attempt so far as possible to eliminate the effects of chance, convinced that in the long run these effects militate against our welfare. In gambling we reverse this process..... There is little question that common sense condemns the gambling principle. That principle sets at naught fundamental convictions. It throws the distribution of rewards into the hands of fate. It delights in favours fortuitously bestowed, and it thus tends to weaken moral fibre and to induce an excitement which is antagonistic to genuine work. The question of most difficulty connected with it, however, is whether we may not be tempted by these considerations to adopt too strict an attitude. There is, as we have seen, an ease or carelessness allowable in play, as opposed to work, which frequently constitutes its chief charm. The bow must be occasionally unbent, and a sportive surrender to chance for purposes of recreation may be regarded as a permissible relaxation."

So we may play bridge for points now and then.

WE are glad to find that Prof. Gardiner's *Oliver Cromwell*, the text to Messrs. Goupil's elaborate monograph, has been reprinted by Messrs. Longman at a price which brings it within the reach of the ordinary bookbuyer.

THERE should be a large sale for the *Works of Charles Stuart Calverley* in one volume (Bell). This issue includes the attractive sketch of Calverley by Sir W. J. Sendall and all the translations, including the version of Theocritus. We have been surprised to find good classical scholars ignorant of Calverley's shorter English versions, e.g., of Virgil's 'Eclogues'; they will now have no excuse for not knowing and appreciating the justness and elegance of Calverley as translator from and into Greek and Latin, as well as his admirable gifts as a writer of light verse.

The Bread Line (Kegan Paul), by Mr. Albert Bigelow Paine, is a rather amusing story of an attempt by four men to run an American paper without capital at their back. Their credulity is rather extraordinary, even for fiction, but the satire is fair, and the love interest introduced is decidedly pleasing. We do not divulge the meaning of the title, as that would explain the *dénouement* to any hardened novel-reader.

THE new number of the *Anglo-Saxon Review*, Vol. IX., is clad in a beautiful white binding copied from a book designed for Henry VIII., the gold tooling of which is highly effective. The inside of the *Review* maintains a good level of interest, especially in matters of the day. Mr. Lang is excellent on Smollett, especially Smollett's humour; Mr. W. J. Loftie anticipates a tour we always meant to take and thought no one else would. The only feeble paper is on 'Signalling to Mars.' A writer on 'Outdoor London' ought to dwell on the pigeons of the Law Courts and British Museum. The portraits of Richelieu will remind recent playgoers how wonderfully actors can take on an historic face.

We do not find the outside of the new *Tatler* attractive, but the interior is good reading of its kind, and seems likely to be popular, especially as the paper announces that it is not going to reprove anybody. The staff will need a good deal of self-restraint. Would they not protest, for instance, against the reintroduction of the crinoline?

In *Punch's Holiday Book* ('Punch' Office), edited by E. T. Reed, many well-known writers and artists have added to the debt which a new and not over-lively century owes to our contemporary. The age-lasts are in great force nowadays, and this onslaught on them should be useful.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Brewster (C. B.), *Aspects of Revelation*, cr. 8vo, 5/ net.
 Moorsom (R. M.), *Rendings of Church Hymns from Eastern and Western Office Books*, cr. 8vo, 5/ net.
 Studia Sinaitica: No. 8, *Apocrypha Arabica*, translated by M. D. Gibson, 4to, 10/ net.
 Swing (A. T.), *The Theology of Albrecht Ritschl*, 8vo, 5/ net.
 Watkinson (W. L.), *Studies in Christian Character, Work, and Experience*, First Series, 12mo, 2/6
 Westcott (Ep.), *Lessons from Work*, cr. 8vo, 6/

Fine Art and Archaeology.

- Britain's Austral Empire. Portraits by P. F. S. Spence, Letterpress by G. F. Scott, folio, 84/ net.
 Morris (W.), *Art and its Producers and The Arts and Crafts of To-day*, 8vo, boards, 2/6 net.

Poetry and the Drama.

- Jones (H. A.), *The Case of Rebellious Susan*, 12mo, 2/6
 Leslie (H.), *Sintram*, cr. 8vo, 5/
 Williams (J.), *The Oxford Year, and other Poems*, 3/6 net.

History and Biography.

- Cook (E. T.), *Rights and Wrongs of the Transvaal War*, roy. 8vo, 12/6 net.
 Gilliat-Smith (E.), *The Story of Bruges*, cr. 8vo, 4/6 net.
 Graham (R.), S. Gilbert of Sempingham and the Gilbertines, 8vo, 7/6
 Hore (P. H.), *History of the Town and County of Wexford*, Vol. 2, 4to, 20/ net.
 Liberty Documents, selected by M. Hill, edited by A. B. Hart, 8vo, 7/6 net.
 Smith (H. A.), *The Thirteen Colonies*, 2 vols. cr. 8vo, 12/

Geography and Travel.

Jerrold (W.), Surrey, 12mo, 4/6 net.
Wellby (M. S.), 'Twist Sirdar and Menelik, 8vo, 16/

Philology.

Demosthenes, Olynthiacs and Philippics, translated by Otho Holland, cr. 8vo, 2/6
Redhouse (J. W.), A Lexicon English and Turkish, imp. 8vo, 16/; A Turkish and English Lexicon, imp. 8vo, 30/

Selections from the Best English Authors: Beowulf to the Present Time, edited by Prof. A. F. Murison, cr. 8vo, 2/6

Science.

Burnaby (S. B.), Elements of the Jewish and Muhammadan Calendars, 4to, 21/ net.
Cheyne (W. W.) and Burghard (F. F.), A Manual of Surgical Treatment, Part 8, roy. 8vo, 18/

Fairie (J.), Notes on Pottery Clays, cr. 8vo, 3/6 net.
Gordon (W. J.), Our Country's Shells and How to Know Them, cr. 8vo, leather, 10/6

Hott (C.), The Book of Asparagus, cr. 8vo, 2/6 net.
Maginnis (O.), Bricklaying, 8vo, 7/6 net.

Mason (R. O.), Hypnotism and Suggestion, cr. 8vo, 6/

Freder (A. G.), The Professional, and other Psychic Stories, cr. 8vo, 2/6

General Literature.

Acland (Hon. Lady), The Lost Key, cr. 8vo, 6/

Boothby (G.), A Millionaire's Love Story, cr. 8vo, 5/

Cay (N.), The Presumption of Stanley Hay, M.P., 3/6

Conrad (J.) and Hueffer (F. M.), The Inheritors, cr. 8vo, 6/

Freder (A. G.), The Professional, and other Psychic Stories, cr. 8vo, 2/6

Germ (The), Facsimile Reprint, with Introduction by W. M. Rossetti, 5 parts in box, 10/6 net.

Hanabue (T. W.), The World's Finger, cr. 8vo, 3/6

Henty (G. A.), A Hidden Foe, cr. 8vo, 6/

Home Thoughts, by C., cr. 8vo, 6/ net.

Kelly's London Suburban Directory, imp. 8vo, 3d/

Laut (A. C.), Lords of the North, cr. 8vo, 4/

Lawson (H.), The Country I Come From, cr. 8vo, 6/

Maugham (W. S.), The Hero, cr. 8vo, 6/

Muddock (J. E.), Whose was the Hand? cr. 8vo, 6/

Prince Charming, by Rita, cr. 8vo, 3/6

Redway (Capt. G. W.), How to Check a Pay List, 12mo, 2/6

Romance of L'Aiglon, translated from Carolus by J. P. Wilson, 12mo, 2/6

Russell (F.), A Judas of To-day, cr. 8vo, boards, 2/

Skinner (T.), The London Banks and Kindred Companies and Firms, 1901-2, cr. 8vo, 10/

Stephenson (N.), They that took the Sword, cr. 8vo, 6/

Warren (H.), Your Banker's Position at a Glance, 5/ net.

FOREIGN.**Theology.**

Fiebig (P.), Der Menschensohn, 3m.
Walitz (H.), Das pseudotertullianische Gedicht Adversus Marcionem, 5m. 40.

Law.

Karlowa (O.), Römische Rechtsgeschichte, Vol. 2, Part 3, 14m. 50.

Fine Art and Archaeology.

Diehl (O.), En Méditerranée, 3fr. 50.
Léger (C.), La Mythologie Slave, 7fr. 50.

Reisner (G.), Tempelurkunden aus Teihoh, 56m.

Schäfer (H.), Die äthiopische Königinschrift des Berliner Museums, 22m.

Poetry and the Drama.

Rodenbach (G.), Le Mirage, 3fr. 50.
Siewers (R.), Metrische Studien: 1, Studien zur hebräischen Metrik, Part 1, 12m.

History and Biography.

Bülow (G.), Thomas Babington Macaulay, sein Leben u. seine Werke, 1m. 50.
Diehl (C.), Justinien et la Civilisation Byzantine au VI^e Siècle, 25fr.

Hermant (A.), Souvenirs du Vte. de Courpière, 3fr. 50.
Hurt (C.), Histoire de Bagdad, 7fr. 50.

Monthon (Comtesse de), Souvenirs de Sainte-Hélène, 1815-16, 3fr. 50.

Salomon (F.), William Pitt: Vol. 1, bis 1793, Part 1, Die Grundlagen, 4m. 50.

Sauzey (Capt.), Iconographie du Costume Militaire de la Révolution et de l'Empire, 12fr.

Geography and Travel.

Durrieux (A.) et Fauvelle (R.), Samarkand la bien Gardée, 4fr.

Orléans (H. d'), Dans les Alpes, 3fr. 50.

Philology.

Schmidt (R.), Das Pañcatantram übers., Part 2, 4m.

Science.

Kronecker (L.), Vorlesungen üb. Mathematik: Part 2, Section 1, Vorlesungen üb. Zahlentheorie, 18m.

General Literature.

Aicard (J.), Tata, 3fr. 50.
Clémenceau (G.), Justice Militaire, 3fr. 50.

Lamarque (L.), Un An de Caserne, 3fr. 50.
Morel (J.), Muets Aveux, 3fr. 50.

O'Monroy (R.), La Vie Folâtre, 3fr. 50.
Pravieux (J.), Un Vieux Célibataire, 3fr. 50.

Saint-Auban (E. de), L'Idée Sociale au Théâtre, 3fr. 50.
Sales (P.), Césairette, 3fr. 50.

Sarraut (M.), Le Problème de la Marine Marchande, 6fr.

Théix (O.), Une Ame, 3fr. 50.

THE SICK HEART.

O sick heart, be at rest!
Is there nothing that I can do
To quiet your crying in my breast?
Will nothing comfort you?
"I am sick of a malady
There is but one thing that can assuage:
Cure me of youth, and, see,
I will be wise in age!"

ARTHUR SYMONS.

THE MAN IN THE IRON MASK.

1, Marlow Road, W., June 15th, 1901.

THE work of Mr. Tighe Hopkins, 'The Man in the Iron Mask,' recently reviewed in your columns, has drawn my attention to that enigma. The most recent authoritative writer thereon is M. Frantz Funck-Brentano, in 'Légendes et Archives de la Bastille' (Paris, 1898). Among many other difficulties raised by the essay of M. Funck-Brentano may I note one? The most probable hypothesis, he says, after the true hypothesis (that Mattioli is the man), recognizes Eustache Dauger as the masked person. This theory (which I am not defending) M. Funck-Brentano confutes (pp. 110, 111) by the following arguments:—

1. Eustache Dauger was only a valet. He was placed in Pignerol on July 28th, 1669. Now the masked captive was kept "dans un secret rigoureux" when first arrested, both at Pignerol and at the Iles Sainte-Marguerite. Eustache Dauger, on the other hand, "when he first came to Pignerol was regarded as so unimportant that Saint-Mars thought of making him a domestic servant for the other prisoners, and in 1675 he was appointed as valet to Fouquet."

2. The masked man was taken direct from Pignerol to the Iles Sainte-Marguerite in 1694, while Eustache Dauger went with Saint-Mars from Pignerol to Exiles in 1681, and thence to the Iles in 1687.

Mr. Tighe Hopkins says that the ideas of M. Funck-Brentano have received "the common assent of scholars in France." Yet they leave me unsatisfied.

1. He assumes the very point that needs to be proved. The masked man, he says, is the prisoner brought to the Iles in 1694. That is the assertion which needs proof. Again, when Dauger came to Pignerol his affairs, says M. Funck-Brentano, seemed "de mince importance." The fact is that Dauger was carried from one end of France to the other in 1669—from Dunkirk to Pignerol, in Piedmont, near Turin. His escort was De Vauroy, the "major" of Dunkirk—an important official. Saint-Mars, in presence of De Vauroy and others, told Dauger that "if he spoke to me, or anybody, about any subject save his actual needs, I would run my sword through his belly" (August 21st, 1669). This was by command of Louvois. On August 30th Saint-Mars writes to Louvois, "It is absolutely true that I have never spoken to mortal about this prisoner, and, to prove it, many think that he is a marshal of France, or a president." On April 12th, 1670, public curiosity is so excited about Dauger, and about the precautions taken by Saint-Mars, that he is obliged to "put them off with fables" (*contes jaunes*). Now a prisoner brought from Dunkirk to Pignerol, threatened with death if he speaks, never spoken about by his gaoler, regarded as a marshal of France and an object of excited curiosity, is not "de mince importance." Apparently Dauger did act as valet to Fouquet later (1675), but that proves nothing against his importance as possessor of a secret.

For (2) M. Funck-Brentano identifies Dauger with the one prisoner whom Saint-Mars carried to the Iles Sainte-Marguerite in 1687. Now that prisoner was so important that he was borne in a chair covered over with oil-cloth, so that he was nearly suffocated. Saint-Mars dared not even send to Louvois the items of his expenses, lest they might reveal the secret. "In all this province some say that my prisoner is the Duc de Beaufort; others, that he is a son of the late Cromwell." These legends, as every one knows, also circulated about the man in the Iron Mask. Dauger, not Mattioli, is the nucleus of those legends reported to Louvois by Saint-Mars on January 8th, 1688. Obviously Dauger, valet or no valet, was a most important prisoner. It is M. Funck-Brentano who identifies with Dauger this mysterious captive.

I quote the letters of 1669-70 from Roux-Fazillac (Paris, An IX., pp. 105-6). The letter of 1688 I cite from M. Loiseleur, 'Trois Enigmes Historiques,' pp. 298-9 (1882). It is given by M. Monmerqué in 'Documents Historiques tirés des Collections Manuscrites de la Bibliothèque Nationale et des Archives' (vol. iii.).

It is not apparently on the score of lack of importance that Dauger's claim to the mask can be dismissed. Possibly he had been a spy in England (whence he was first brought to Dunkirk) and had found something out. We never hear of his death. M. Funck-Brentano gives a list of five prisoners, each of whom may have been the Man in the Iron Mask. Three are out of court, as they died before 1697. There remain Mattioli and Dauger. It cannot be Dauger; therefore it is Mattioli. "The demonstration is mathematical" (p. 119). Not quite, till we know why Dauger was so important, what became of him, and who the prisoner was that kept a valet and died at the Iles Sainte-Marguerite in April, 1694. Mattioli we know had a valet as late as 1693; we know no other prisoner that had a valet. The excellent work of M. Lair, 'Nicolas Fouquet' (Paris, 1890), contains the strength of the case for Dauger as against Mattioli.

A. LANG.

THE CAXTONS OF KENT TEMP. EDWARD IV.

British Museum, June 15th, 1901.

It may not be uninteresting to your readers to learn that in a terrier and rental of manors in the lathe of St. Augustine, Kent, dated A.D. 1476-8 (which has lately been acquired by the British Museum), is an incidental mention of one Thomas Caxton, brother of the Hospital of St. Bartholomew at Sandwich. At this date William Caxton, of Tenterden, in the Weald of Kent, was in the early stage of his career as the first English printer at Westminster Abbey. Probably, therefore, this Thomas was a kinsman, if not a near relative of the printer. I subjoin the entry in the terrier.

EDWARD J. L. SCOTT.

"Meth That the xxiiith day of Septembre In the xviiith yere of the Reigne of Kyng Edward þe fourth hit is fully Agreed and Concordid betwix William Langle lord of þe Tenure of Sandowne one þat o party, And William Lotte Mayster of St. Bartholomewus of Sandewiche and Bretheren and Sustren of the said place one þat other parte witnesseth that from this day forward they shall yerly here to þe said William Langle and his heirs for all maner merchis and landes perteynynng vnto þe place of St. Bartholomewus beyng in þe Tenure of Sandowne fyffe shelyngges and viii^d. And iii^d. for sute of Court euery yere. And yff opor landes in þe same tenure after þe day aforesaid be yove to þe said place or be them purchasid þan þey to pay more Rent accordyng to þe Ryth and dute of þe same landes so yoven or purchasid.

"Meth Sir John Bayle, Chapeleyn and Brether William Stoughton, John Burton and Thomas Dunke Bretheren present at this wrytyng forth wth þe said William Lotte, Mayster and Thomas Caxton." "Smath of yerly rent v. s. viii^d. et secta curie."

CHARLES DICKENS, THE EARL OF DERBY, AND MR. GLADSTONE: A PUZZLING ANECDOTE.

ALL readers of Mr. Forster's life of Charles Dickens will remember an anecdote connected with the great novelist's early reporting days (1831-5) and his visit, shortly before his death in 1870, to Mr. Gladstone at his residence in Carlton House Terrace. It was their first and last meeting in the relation of host and guest. The illustrious statesman had invited Dickens to breakfast with him, and it is stated that on entering the dining-room Dickens found the aspect of the apartment strangely familiar to him, a circumstance which was explained when he recalled the fact that it was in this same room that he had many years before met the late Lord Derby, afterwards Prime Minister, who was then Mr. Stanley, under noteworthy circumstances. But as the story appears to

* Th. Caxton vnto fratrum eiusdem loci.

be related on the authority of Dickens himself, albeit his recollections comprised, as Mr. Forster observes, "mistakes that it seems strange that he should have made," it will be well to give it in the biographer's own words, together with his correction of certain manifest errors:—

"The story, as told, is that the late Lord Derby when Mr. Stanley had on some important occasion made a speech which all the reporters found it necessary greatly to abridge; that its essential points had nevertheless been so well given in the *Chronicle* that Mr. Stanley, having need of it for himself in greater detail, had sent a request to the reporter to meet him in Carlton House Terrace and take down the entire speech; that Dickens attended and did the work accordingly, much to Mr. Stanley's satisfaction; and that on his dining [breakfasting?] with Mr. Gladstone in recent years, and finding the aspect of the dining-room strangely familiar, he discovered afterwards, on inquiry, that it was there he had taken the speech. The story as it actually occurred is connected with the brief life of the *Mirror of Parliament*. It was not at any special desire of Mr. Stanley's, but for that new record of the debates, which had been started by one of the uncles of Dickens, and professed to excel Hansard in giving verbatim reports, that the famous speech against O'Connell was taken as described. The young reporter went to the room in Carlton [House] Terrace because the work of his uncle Barrow's publication required to be done there, and if in later years the great author was in the same room as the guest of the Prime Minister, it must have been but a month or two before he died, when for the first time he visited and breakfasted with Mr. Gladstone."

Such is the story; but unfortunately Dickens's memory appears to have been very much more at fault than Mr. Forster was aware of. The incident of the breakfast undoubtedly took place at Mr. Gladstone's house, No. 11, Carlton House Terrace, the second house going eastward after passing the Duke of York's Column and the steps descending to the Mall in St. James's Park. But there is no evidence to show that the late Lord Derby inhabited this house at any period. On the contrary, a careful examination of a complete series of the annual volumes of that excellent authority, Boyle's 'Court Guide,' enables me to say that from 1833 down to 1857, when Mr. Gladstone first took up his abode at the historical No. 11, Lord Derby's name never once appears—either as the Right Hon. E. G. Stanley, Lord Stanley, or the Earl of Derby—as the occupier of this or any other house in Carlton House Terrace. For a time, it is true, I find him residing at No. 5, Carlton Gardens, which is at the western extremity of the Terrace, behind the Carlton Club, and far away from the scene of the breakfast. He was living there (according to the 'Guides') from 1833 to 1838, excepting 1836, when he appears to have temporarily let his house to the Countess de Salis. He had probably gone abroad for a while, since his name is not found in any part of the book for that year.

The history of No. 11, Carlton House Terrace for this period is very clear. In 1833 and 1834 the house was in the occupation of Lord Monson, but from that time it remained without a tenant, or at least without an occupier, till 1842, when it passed into the hands of Mr. William Crockford. In 1845 Mr. Crockford is succeeded, in the annual 'Guides,' by the Earl of Surrey and Arundel, who thenceforth regularly reappears year after year as the occupant of No. 11 until 1857, when for the first time his name gives place to that of Mr. Gladstone. In the face of these facts the only possible explanation seems to be that the young reporter's interview with Mr. Stanley took place, not at No. 11, Carlton House Terrace, but at No. 5, Carlton Gardens, and that he was misled by some slip of memory, favoured possibly by an accidental resemblance between the two dining-rooms.

That some time in the early thirties Dickens waited on Mr. Stanley, afterwards fourteenth Earl of Derby, and with his

co-operation prepared a more complete report of one of his speeches than any newspaper of the time could be expected to give, seems certain; and I have not the least doubt that the speech in question was the fierce attack upon O'Connell and his party delivered in the House of Commons in 1833. It is a very elaborate composition, occupying in the *Mirror of Parliament* twelve folio pages closely printed in double columns, and bears throughout evidences of careful revision. Shortly afterwards it was republished verbatim in the form of a pamphlet bearing the following title:

"Speech of the Right Hon^{ble} E. G. Stanley, M.P. (Chief Secretary for Ireland), in the Debate on the Disturbances (Ireland) Bill in the House of Commons on Wednesday, Feb. 27, 1833. Extracted from 'The Mirror of Parliament,' Part clxxiv. Published by Charles Knight. Price Two-pence."

It may be worth noting that the orator evidently cherished a grateful remembrance of the service rendered to him by the stately and laborious publication of which Dickens's uncle was the proprietor. In a speech in Parliament delivered a year or two later he went out of his way to bear testimony to the great benefits conferred on public men by the *Mirror of Parliament*, and to express a hope that so valuable a work would not be suffered to languish for lack of adequate support.

W. MOY THOMAS.

** Mr. Gladstone in later years lived or stayed in other houses in this immediate neighbourhood. For example, he stayed with Lady Frederick Cavendish and with Lord Granville, and formed two different Cabinets in what is virtually the same street as that in which stands the third house named by Mr. Moy Thomas. But this fact does not affect the point raised by Mr. Moy Thomas.

INDO-GERMANIC WORDS AND TABOOS.

In the review of Herr Schrader's 'Reallexikon der indogermanischen Altertums-kunde' the absence of Indo-Germanic **koso(n)* from Armenian, Greek, and Latin is remarked on as an example of the "taboo."

Some light may possibly be thrown on its primitive existence by its occurrence in Samojedic (within the Ural-Altaic family) under the form *kosan*. In this speech family this seems the only example of its occurrence. On the other hand, other roots of the same meaning occur in Samojedic dialects as well as other Ural-Altaic groups. The same series of facts is true of Samojedic *kan-ak*, "a dog." These and other possible loan-words in Samojedic essentially differ from such loan-words as Mordvinian *virgas*, "a wolf," from **vl'qos* (in Indo-Germanic). For example, beside *kan-ak* in Samojedic, we find *bäng* belonging to a common Ural-Altaic root. Are these words loan-words from or into Indo-Germanic? The former seems undoubtedly to be the case. A comparison would seem to establish **koso(n)* as the primitive Indo-Germanic form. These words would bespeak a primeval Indo-Germanic contact with the races before spoken of. Present position is no bar to this having been the case. The commonly accepted primitive home of the Indo-Germans in South Russia would also make this easy.

I had lately the honour of reading a paper on the Ural-Altaic origin of the Basques before the Cambridge Philological Society. A short summary was in the *Cambridge Reporter*, May 28th. I think the fact impossible of doubt. Viewing the Basque vocabulary, its position must have lain east (presumably south-east) of the Ugro-Finnic group. If, as may have been, the Basque wandering was the cause or forerunner of the invasion of Western Europe by the Indo-Germans, contact possibly took place at this period (after the Euskarian departure) between the races concerned.

It is remarkable that it is those Indo-Germanic groups nearest the Ural-Altaic groups that have kept this word **koso(n)* [or *koso(u)*?]. From what I have seen, an inquiry into the question of the earliest relationships of these groups with each other would lay bare many facts of a like nature.

JOHN STEPHEN WESTLAKE.

GOLDSMITH AND THE ABBÉ LE BLANC.

STUDENTS of Goldsmith, as far as I am aware, have not noticed that 'The Sentiments of a Frenchman on the Temper of the English,' in the seventh number of the *Bee*, is in fact what it professes to be, a translation from the French. The original will be found in the Abbé Le Blanc's 'Lettres d'un François,' 1745, lettre xix. (tome premier, pp. 173-8). Only a few sentences are modified by Goldsmith. One of these may be noted: Le Blanc writes, "Dire qu'un Homme est vain parce que le badinage d'un petit Chat, ou les singeries d'Arlequin le font rire, ce seroit avancer la proposition la plus absurde." And Goldsmith, "To say that a man is vain, because the humour of a writer, or the buffooneries of a harlequin, excite his laughter, would be advancing a great absurdity." Perhaps Goldsmith used the translation of Le Blanc's letters published in 1758, which I have not seen.

EDWARD DOWDEN.

SALE.

MESSERS. SOTHEY, WILKINSON & HODGE sold on the 17th ult. and seven following days a portion of the valuable library of Mr. E. J. Stanley, M.P. The following are the chief prices realized in the first four days: Æsop's and Gay's Fables, plates by Blake and others, 4 vols., finely bound, 1793, 13l. Antichita d'Ercolano, 9 vols., King Ferdinand's copy, in morocco, 1757-92, 13l. V. de Bandelis a Castro Novo, De Conceptione B.V.M., Bonon., Ugo de Rugieris, 1481, 15l. F. Barberino, Documenti d'Amore, morocco, 1640, 15l. 10s. Plantin Polyglot Bible, 8 vols., 1569-72, morocco, 12l. Biblia Latina (Argent., Eggesteyn, c. 1465), 26l. Baskerville's Bible, 1769, finely bound, 13l. Fry's Reprint of the first Tyndale Testament, on vellum, 1862, 15l. 10s. Blondel, Architecture François, 1752-6, 77l. Common Prayer, 1707, Queen Anne's copy, 30l. 10s. Recueil des Historiens des Gaules, 23 vols., Hamilton Palace copy, 1738-1876, 20l. Cesar, genuine Elzevir edition, Lugd. Bat., 1635, 20l. Illustrations to Don Quixote, by Coypel, Picart, &c., 1746, 20l. 10s. Cicero, Epistolæ ad Familiares, printed upon vellum, Venet., Jo. de Spira, 1469, 106l. Conciliorum Collectio Regia, 37 vols., morocco, Paris, 1644, 26l. Chroniques des Choses dignes de Memoire, Madame de Pompadour's copy, Paris, 1532, 14l. 5s. Dante, 1491, with woodcuts, 16l. T. F. Dibdin's Works, on large paper, 23 vols., 109l. Diogenes Laertius, Venet., Jensen, 1475, 16l. Diurnal du Breviaire Romain, Madame Victoire's copy, 1750, 12l. 5s. Erasmus, Sermon of the Mercy of God, T. Berthelet, n.d., 39l. Cicero's Cato Major, printed by B. Franklin, 1744, 18l. Galeni Opera, Vol. I., Canevari's copy, Venet., 1541, 35l. Museum Florentinum ab A. F. Gorio, 13 vols., morocco, 1731-52, 12l. 10s. Hennepin's Discovery in America, 1699, 12l. 5s. Heures Nouvelles, par Senault, finely bound, n.d., 15l. 5s. Homer's Iliad, by Chapman (1611), 16l. 10s.

Literary Gossip.

MRS. W. K. CLIFFORD'S new volume will be published next week. It consists of three stories, one of them now printed for the first time. A German translation is in preparation.

THE *Genealogist* will commence a new volume with its July number, which will contain, among other contributions, the first of two papers by Sir J. B. Paul, Lyon King of Arms, on 'The Abernethy Pedigree'; a study in feudal genealogy by Mr. Round, entitled 'The Origin of the Stewarts and their Chesney Connexion'; and a further instalment by General Wrottesley of the history of his family, illustrated by a facsimile of the royal permission to one of his ancestors to keep his head covered in the king's presence.

A SECOND impression has already been called for of the collected edition of the poems of Mr. T. E. Brown which was published by Messrs. Macmillan & Co. last autumn. To this new issue will be prefixed by way of introduction the appreciation of Brown as a poet by Mr. W. E. Henley which appeared in the *Pall Mall Magazine* last December.

MESSRS. SOTHEBY, WILKINSON & HODGE'S last important book sale of the season will contain a few very choice lots, at the head of which will be a fine and perfect Caxton, 'The Ryall Book,' 1487-8. This is one of five perfect copies recorded by Blades, the other four being in public libraries. It was among the three copies lent to the Caxton Exhibition in 1877, and was then the property of Mr. G. E. Martin; the other two were Lord Spencer's and the copy in the Bedfordshire General Library. Another excessively rare early English printed book, to be sold on the same day, is a fine and perfect example of the first English and Latin dictionary, 'Promptorium Puerorum seu Promptorium Parvulorum sive Clericorum,' 1499. This copy belonged at one time to the Abbey of Bytlesdene or Bydesdene.

MR. FISHER UNWIN writes:—

"I notice that the reviewer of 'L'Italia Moderna,' by Signor Orsi, wonders that the appearance of the original was so long deferred. Allow me to state that Signor Orsi wrote this book at my instigation, and so the book was translated direct from the original Italian manuscript; and I allowed him to publish the Italian version whenever he thought proper. I may remark that Mr. Bolton King's recent book was published since both the Italian and English editions of Signor Orsi's volume."

WE have heard much of the disappearance of the bookseller, and certainly in many localities it is difficult to find a decently arranged bookshop where bookbuyers can go and examine books before they need purchase them. Mr. Heinemann announces that he will send any book in his catalogue to any one in the United Kingdom on approval, against a postcard with such request and the name of the local bookseller through whom the book is to be submitted. This should certainly be a boon to people living in remote places.

THE *Daily Mail* attributes to the "King of France" Voltaire's description of Canada as "some acres of snow"; and the English papers generally, a few days earlier, on the

occasion of the death of the Duchess of Otranto, stated that the family was Scandinavian, though the title was French. Bonaparte's titles were seldom French in all senses of the word, but no doubt the statement in the latter paragraph is legally correct. It is odd, however, to find Fouché inferentially described as a Swede. The regicide himself spent the whole of his exile from France in the Austrian empire.

MESSRS. SKEFFINGTON & SON, of Piccadilly, have just been appointed publishers to His Majesty the King.

THE library of Trinity College, Dublin, will be closed on July 8th and reopened on the 22nd.

THE extension of the cheap book is a remarkable feature of to-day. Readers can have for sixpence not merely popular successes and established classics, but a good selection of modern novels and stories of all kinds. From a list we have just received from Messrs. A. & F. Denny it appears that over three hundred chances of this kind are open to the buyer. How far these volumes make up for the education which our authorities stop at an earlier age than those on the Continent may be wondered; certain it is that with so much variety the young generation ought to be able to amuse itself inexpensively. We hope that more historical books like Mr. Fitchett's 'Deeds that Won the Empire' and General Baden-Powell's 'Downfall of Prempeh' may be introduced.

THE *Classical Review* for July will contain a second letter by G. H. S. on the shortcomings of classical literature as a subject of education. G. H. S. finds especial fault with the Homeric poems.

THE forthcoming number of the *Modern Language Quarterly* will contain an enthusiastic but discriminating appreciation of Mr. Henry Sweet by Prof. H. C. Wyld. It will also contain a full report of Sir Richard Jebb's address delivered at Queen's College, Harley Street, last week.

THE Grantham Grammar School case, arising out of the dismissal of the entire staff of assistant masters on the appointment of a new head master, was not laid to rest by the inquiry and decision of the Charity Commissioners. The Assistant Masters' Association have caused a writ to be served on the Clerk to the Governors, for the purpose of testing the right of masters dismissed in such circumstances to a full term's notice.

M. MÉTIN writes to thank us for our notice of his volume on 'Labour and Social Legislation in Australia and New Zealand,' published by the French Office du Travail. We were only able to state that it was issued by the Imprimerie Nationale. It is now published for sale, we hear, in the "Bibliothèque des Sciences Sociales," by the house of Félix Alcan, and the second edition, which we have already received, is called 'Le Socialisme sans Doctrines: La Question Ouvrière et la Question Agraire en Australie et Nouvelle-Zélande.'

ANOTHER Scheffel memorial is to be erected in Switzerland, near the romantic "Wildkirchli," the scene of the last chapter in the poet's 'Ekkehard.' It will take the form of a bronze bust of Scheffel, which is to be placed in a niche in the rock near the little

chapel. The work has been entrusted to August Boesch, who is well known as a designer of such things.

JUSTIZRATH SCHWANITZ, an old fellow-student and lifelong friend of Victor von Scheffel, now living in retirement at Weimar, is engaged upon a collection of Scheffel's correspondence and some of his hitherto unpublished poems.

THE Internationale Vereinigung wissenschaftlicher Körperschaften, founded two years ago by the Berlin Academy, is about to undertake the regulation of the exchange of manuscripts between foreign countries, a matter that till now could only be effected by the intervention of the Foreign Office. Priceless MSS. or those that are not in good condition will, of course, be excepted.

In addition to the Parliamentary Papers noted elsewhere, we have to mention the appearance of Abstract of Accounts of the University of Aberdeen (4½d.); Preliminary Report of the Census for Scotland (5d.); and Statement exhibiting the Moral and Material Progress and Condition of India during the Year 1899-1900 (1s. 10d.).

SCIENCE

Occasional Essays on Native South Indian Life. By Stanley P. Rice. (Longmans & Co.)—These essays are very slight. Their merit is that they are derived from observations made on the spot and without the desire to prove a theory. Their demerit is that the information given is not very important, not altogether unknown, and not so fully described as it ought to be. Still we are not unmindful of the fact that genuine notes of this class are passing away from us, and that it is well to study the local colour when it is portrayed as freshly as Mr. Rice has accomplished the task. He deals with the Uriyas of Ganjam, an interesting people of whom more should be known. They have some curious customs well worth attention. Among these is one whose object Mr. Rice confesses he was not able to discover—the ploughing of the land and sowing in it some grain, after consulting a priest or seer, on the occasion of building their houses. Mr. Rice should not have referred to the classical custom for a comparison, for the Uriya custom belongs to a large class connected with the foundation of a house. The marriage customs are of an order frequently met with among the Indian tribes, but the simple notes here are extremely useful. His description of the ratification by the clan of the betrothal among the Savara people is significant, and furnishes a much-needed confirmation of suggestions already put forward without such good evidence as this. The 'Legend of the Kaveri' and 'The Fishermen on the East Coast' are two sections of the book which repay reading. We hope Mr. Rice may in the near future publish some more thorough studies of the people.

La Philosophie de la Nature chez les Anciens. Par Ch. Huit. (Paris, Fontemoing.)—This voluminous essay was crowned by the Académie des Sciences Morales, &c., and with very good reason. The whole history of the genesis of physical science—slow, uncertain, unsuccessful—is examined with care and learning. Of course, the only branch of the subject of real interest is the Greek branch. The attempts of all the Greek philosophers to understand the universe are carefully considered, and the result is in accordance with the verdict of many careful historians of philosophy, both French and German. M. Huit does not, indeed, handle the Alexandrian mathematics sufficiently. There is a great mass of it extant. How far can it be called mathe-

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mathematical physics in contrast to pure mathematics? For so far, at all events, exact science may be called the philosophy of nature. But here we find hardly a ray of light in M. Huit's book. He is very full, on the other hand, regarding the treatment of nature in Greek literature. He shows very clearly, what we all knew long since, that nature, as an aggregate of forces acting by fixed laws, was not to the Greeks an object of admiration or of reflection. The picturesque as such took but little hold on their imagination. Even the august and the terrible only struck them in its relation to man. Experiments upon nature in order to ascertain the laws of phenomena were practically unknown to them. But when we turn to speculations about the nature of things, then indeed does the genius of the race assert itself. The whole metaphysic of the subject had been thought out by them. Every hypothesis concerning the inmost composition of matter may be found in some Greek thinker. A conversation upon such topics between Lord Kelvin, Lord Rayleigh, and Prof. George Fitzgerald would suggest at every moment the theories of Anaximander, of Heraclitus, of Anaxagoras, of Democritus. If these ancient thinkers heard smaller men of science lecturing to modern audiences, their first observation would be contempt for the gross ignorance of metaphysic shown by the scientists. They assume plenums and vacuums, indivisible physical atoms, or mathematical atoms with parts—in fact, all Kant's antinomies simultaneously—without the least sense of their own confusion of thought. This at all events every physical philosopher can learn from the Greeks: what are the possible hypotheses regarding matter, and what are the contradictions between these hypotheses. A recent physicist, for example, has gravely suggested that the world of matter consists of mere motion without any *mobile* whatever. Can any metaphysical absurdity exceed such a hypothesis? Imagine Plato or Aristotle presented with such a solution! Our author, who is fully alive to all these things, justly observes that the absence of an experimental study of nature is particularly remarkable in Aristotle, whose genius was for detail, for accurate observation, for logical clearness. But with all his encyclopaedic tastes, Aristotle was still a Greek philosopher, whose "first philosophy" was his main object. As far as the mere phenomena of external nature or of man were concerned, he sought rather to detect them by observation than to extract them by experiment. Such being the case with the greatest of the Greeks, it is fair to say with our author that that great nation was wholly wanting in the modern scientific spirit, except indeed when mighty poets like Æschylus and mighty thinkers like Plato made splendid guesses, vast suggestions which partook of the spirit of prophecy? So far as he has stated the evidence, the conclusion seems warranted; but he has passed over in silence (unless it be concealed in some corner of his six hundred pages we may have missed) the evidence afforded of a minute and scientific study of nature in Greek sculpture and architecture. No modern artist, with all the resources of anatomy before him, with all the handbooks and demonstrations about every particle of the human frame, can excel the Greek sculptor in reproducing the delicacies of its repose and its action, its grace and its strength, its beauty and its use. Excel him! the moderns cannot even approach him. Here, then, where he chose to observe and to experiment upon nature, no modern observation, even with the help of modern machinery, can do better. Greek architecture affords similar reflections. It is only in our own day that Mr. Penrose has detected, by the most minute and patient measurements, some of the secrets which have made the Parthenon far the most splendid building ever erected, in the opinion of all competent judges. That the myriad departures from the straight line, which give the whole

plan its life and grace, were not the result of any chance is certain from the mathematical accuracy with which the same deviations are repeated; still more from the fact that the architect Ictinus wrote a treatise on the temple, explaining his principles. If that work had survived, we should know something of the mastery of the Greeks over nature, of their mechanical contrivances to raise and wield great masses of stone, of their notions of symmetry and variety, of their study of optical illusions, which they presuppose or obviate with the most exquisite mastery. In practical mechanics, therefore, and in practical optics, they had gone a long way. And here many experiments must have been made. But all account of them has disappeared; the results only remain. Even here observation was the first step; so it is in the school of Hippocrates, from which our modern medicine, so far as it is based upon clinical records, is directly derived. This branch of the subject has not escaped M. Huit. His whole method of treatment is fair and temperate; he writes clear and elegant prose; he quotes honestly from the many sources which he has consulted. But his pages might well have been more condensed. The same Greek thinkers reappear in successive chapters under varying aspects. So the book is long, and somewhat tedious to read, in spite of its soundness. Brilliance can hardly be conceded to it; the author is rather safe than striking, and he has nothing new to say concerning the history of ancient philosophy. The fact that the subject was not chosen by, but proposed to, the author has had its effect. It is rather the research of a student working out a theme than the spontaneous outcome of independent study. But these reservations do not mar its usefulness and our genuine admiration of the learning and lucidity of the author. It were well indeed if English philosophers wrote in so attractive a style.

SOCIETIES.

ROYAL.—June 20.—Sir W. Huggins, President, in the chair.—Prof. W. Schlich and Prof. A. Smithells were admitted into the Society.—The following papers, among others, were read: 'The Nature and Origin of the Poison of *Lotus arabicus*,' by Messrs. W. R. Dunstan and T. A. Henry; 'On the Mathematical Theory of Errors of Judgment, with Special Reference to the Personal Equation,' and 'Mathematical Contributions to the Theory of Evolution: X. Supplement to a Memoir on Skew Variation,' by Prof. K. Pearson; 'On the Application of Maxwell's Curves to Three-Colour Work, with Especial Reference to the Nature of the Inks to be employed, and to the Determination of the Suitable Light-filters,' by Dr. R. S. Clay; 'On the Structure and Affinities of Dipteris, with Notes on the Geological History of the Dipteridinae,' by Mr. A. C. Seward and Miss E. Dale; 'Further Observations on Nova Persei: No. 3,' and 'Total Eclipse of the Sun, May 28th, 1900: Account of the Observations made by the Solar Physics Observatory Eclipse Expedition and the Officers and Men of H.M.S. Theseus, at Santa Pola, Spain,' by Sir Norman Lockyer; and 'The Mechanism of the Electric Arc,' by Mrs. H. Ayrton.

GEOLOGICAL.—June 19.—Mr. J. J. H. Teall, President, in the chair.—Mr. G. Abbott, Mr. W. J. Ball, and Prof. E. T. Mellor were elected Fellows.—The following communications were read: 'On the Use of a Geological Datum,' by Mr. Beeby Thompson; and 'On Intrusive, Tuff-like, Igneous Rocks and Breccias in Ireland,' by Messrs. J. R. Kilroe and A. McHenry.—The Society then adjourned till November 6th.

ROYAL INSTITUTION.—July 1.—The Duke of Northumberland in the chair.—Mr. A. C. Allen was elected a Member.

PHYSICAL.—June 28.—Prof. Everett, V.P., in the chair.—A paper on 'The Effect of a High-Frequency Oscillatory Field on Electrical Resistance' was read by Mr. S. A. F. White.—A paper by Mr. E. C. C. Baly and Dr. H. W. Syers on 'The Spectrum of Cyanogen' was read by Mr. Baly.—The Society then adjourned until October.

HELLENIC.—June 27.—Annual Meeting.—Sir R. Jebb, President, and afterwards the Provost of Oriel, V.P., in the chair.—In introducing the

Council's Report the President referred to the satisfactory progress made in the past year, and also to the death of certain prominent members, including the Marquis of Bute, the Bishops of London and Oxford, Prof. G. C. Warr, Canon E. M. Young, the Rev. A. R. Vardy, and Mr. R. A. Neil.—The Hon. Secretary (Mr. George Macmillan) read the Report, which showed that much good work had been done in various departments during the past session. It was announced that the monograph on the British School excavations at Phylakopi would be issued apart from the regular publications of the Society, and supplied to members at about cost price. The facsimile of the Codex Venetus of Aristophanes, announced last year, was now far advanced, and would be issued to subscribers before the end of the year, at 6s. in a portfolio or 6s. 6s. bound in half-morocco. Allusion was made to the very successful excavations in Crete by Mr. Arthur Evans and Mr. D. G. Hogarth, to which the Society had contributed 50%. Satisfactory development had taken place both in the library and in the collection of photographs and lantern-slides. In order to make the photographic collection still more useful to teachers, it was proposed to prepare six sets of selected slides illustrating historical and archaeological subjects which are commonly taught in schools and colleges. These would be lent not only to members of the Society, but also, at a higher rate, to non-members engaged in Hellenic studies. The financial statement showed receipts in the year of 1,037l., and expenditure of 916l. There had been a marked improvement in the accession of new members, 63 having been elected during the year, while 40 had been lost by death or resignation. The present total of subscribing members was 747, of honorary members 23, and of subscribing libraries 142.—The adoption of the Report was moved by the Provost of Oriel, and seconded by Prof. Seymour, of Yale, who welcomed the opportunity of bearing testimony to the excellent work done by the Society. The Report was unanimously adopted.—The Hon. Secretary read a summary by Mr. Arthur Evans of the main results of his work at Knossos during the past season. The palace had proved to be far more extensive than he had first supposed, and recently, in its eastern quarter, had been made the remarkable discovery of three flights of stone stairs, one below the other, leading down to a columnar hall with walls rising some twenty feet. The staircase was flanked above and below by a breastwork showing the sockets of the original wooden columns, so that with this double tier of colonnades the hall (which seems to have been partly hypæthral) must have presented somewhat the appearance of an Italian Renaissance palace. Even at Pompeii no such staircases one over the other have yet been brought to light. Of individual finds, mention was made of a magnificent draught-board of ivory plated with gold, of crystal plaques backed by silver and blue enamel, and of the lid of an alabastron finely engraved with the name and divine titles of Khyan, the Hyksos king, whose monuments are rare in Egypt itself. Other objects suggested connexion with Nubia and Babylonia. A further store of inscribed tablets had been found, and also additional wall-paintings, while of still higher interest, in their bearing on the history of ancient art, were fragments of human figures in painted stucco relief. The modelling of limbs and muscles, and the minute delineation of the veins, seemed to Mr. Evans more in keeping with the spirit of the Italian Renaissance than with classical antiquity. One male head was surmounted by a crown representing a succession of fleur-de-lis with an upright one in the centre.—Mr. Macmillan, as Treasurer of the Cretan Exploration Fund, pointed out that it was now exhausted, and appealed for further subscriptions to enable Mr. Evans to complete his work.—The former President and Vice-Presidents were re-elected, and Dr. James Gow and Mr. F. E. Thompson were elected to vacancies on the Council.—The President of Trinity College, Oxford, gave some account of the present position of the British School at Rome.

Science Gossip.

ARRANGEMENTS have been made for the publication by the Cambridge University Press of a journal for the statistical study of biological problems. This journal will be entitled *Biometrika*, and will be edited, in consultation with Mr. Francis Galton, by Profs. Weldon, Karl Pearson, and Davenport of Chicago. Papers will be accepted in German, French, or Italian. It is intended that *Biometrika*, which will appear about four times a year, shall serve as a medium not only for collecting under one title biological data of a kind not systematically collected or published in any other periodical,

but also for spreading a knowledge of such statistical theory as may be requisite for their scientific treatment.

THE German expedition sent out in 1900 to determine the frontier line between German East Africa and the Congo State has suffered a severe loss in the person of its leader, Prof. Johannes Lamp, who died on June 21st at Runada. Prof. Lamp, who was in his fifty-first year, was attached to the Geodetic Institute at Potsdam.

ANOTHER well-known explorer, M. Édouard Foa, has died prematurely at Villers-sur-Mer from an attack of fever.

THE death is announced from St. Petersburg of S. W. Maximov, well known for his geographical and ethnographical works.

WE have received the fourth and fifth numbers of Vol. XXX. of the *Memorie della Società degli Spettroscopisti Italiani*, containing notes by Prof. Tacchini on the distribution in latitude of the solar spots and facule observed at Rome during the year 1900, and by Prof. Riccò on the new star in Perseus and on the effects produced by atmospheric refraction on the apparent shape of the sun's disc when seen near the horizon.

THE Parliamentary Papers of the week include a Report on the Mineral and Metallurgical Industries of Russia (2^dd.), and the Report of the Astronomer Royal for Scotland for 1901 (1^dd.).

FINE ARTS

The Alfred Jewel. By John Earle, LL.D. (Oxford, Clarendon Press.)

PROF. EARLE has produced, at the request of the Delegates of the Oxford Press, a timely and scholarly monograph on the Alfred Jewel. This remarkable jewel was found near Athelney more than two hundred years ago, and even in times when precise archaeology was in its infancy aroused considerable attention. The relic happily soon found a resting-place at the Ashmolean Museum, where it still remains. It was described by Dr. Musgrave in 1699, in a short article that appeared in the *Philosophical Transactions*. Ever since that date fitful statements and controversies have arisen concerning this piece of antiquity, but the production of an exhaustive volume upon the subject has been left to the year of the millenary celebration of the great king of the West Saxons.

The jewel in question, though of exquisite workmanship, is of no great size, measuring a fraction under two inches and a half in length, whilst its greatest width is just under one inch and a fifth, and its thickness barely half an inch. It contains a sitting figure enamelled in green and red and white on a blue ground on a plate of gold, which is protected in front by a slab of rock crystal and at the back by an engraved gold plate. The whole is enshrined in a frame of gold of delicately executed filigree work. The smaller end is prolonged in the form of a socket, and it is evident that "the jewel was furnished with a stem which has perished, and which therefore was not metallic, but of some organic material, perhaps walrus ivory." Round the sloping sides runs an inscription in conspicuous lettering, which may be rendered in modern English, "Alfred ordered me to be made." This valuable relic was at once accepted in all the literary circles of the time of its dis-

covery as pertaining to Alfred the King. After a time criticisms arose which were directed to two points. First of all, it was shown that there were several Alfreds of some degree of celebrity in the tenth and eleventh centuries; and in the second place, doubts were thrown on the supposed date of the jewel. As to the first point, nothing more can be said than that a relic of such value and found in such a site must in all probability have belonged to the king, whilst Prof. Earle has shown conclusively that there is nothing in the finish of the workmanship nor in the nature of the enamel in any way incompatible with either Alfred's date or English craft. The forms, too, of the lettering and the syntax of the sentence of the legend attached are dealt with after an exhaustive fashion by the learned Professor of Anglo-Saxon in the University of Oxford, so that it is impossible to have any doubt that the inscription pertains to the date which is usually assigned to it.

The chief difficulty and controversy have, however, arisen as to the original use to which this jewel, generally admitted to be Alfred's, was put. A variety of ingenious suggestions have been from time to time set forth. Prof. Earle has a brand-new theory of his own as to its purpose, and works it out with considerable skill and research. He specifies and slightly discusses the various ideas of others, such as an amulet, a pendant to a collar of state, a decorated umbilicus, the head of a stilius, a military standard, the tip of a sceptre, and the handle of a book-pointer. He is so enamoured of his own theory that he grows quite contemptuous towards those of others, and somewhat sneeringly groups them all together as suggestions "now no more to be thought of." Contrariwise, we are of opinion that Prof. Earle's own suggestion is by far the most unlikely of them all. He considers that it was an adornment for the helmet, and that over the very centre of the brow there was a round orifice fitted to receive the stem of the jewel. The arguments against this guess are numerous; amongst them the following may be mentioned. The enamelled figure is admitted by Prof. Earle to be of a sacred character, and he considers that the double sceptre aptly symbolizes the claim and aspiration of the Western hierarchy during those years which were spent by Alfred in Rome. The sacred nature of the symbolism surely, then, suggests an ecclesiastical rather than an actively military use for the ornament. If worn on a battle helm, and only dropped into a socket on a smooth ivory stem, this valuable ornament could be easily dislodged. If thus worn the jewel would almost certainly have been most securely attached to the helm, to withstand the jar of conflict. A third argument that militates strongly against the professor's view is the very nature of the inscription. It is exceedingly difficult to imagine Alfred causing this beautiful and plainly read inscription to be placed on a personal ornament which he intended wearing as a supreme mark of regal dignity, and is contrary to all our ideas of the simple greatness of his character; but if the inscription pertained to a royal gift, as did the well-known similar inscription on a tenth-century stole given by

Queen Ælflad to Bishop Frithestan, then it is easy to understand its use.

The theory put forth by that able antiquary the late Bishop Clifford, of Clifton, in his inaugural address in 1877 as President of the Somersetshire Archaeological Society, still holds the field, we think, as the most reasonable, and it has in no way been upset by the arguments of the book now under notice. The bishop reminded his audience of the choir-staves of old inventories, that were sometimes made of horn or ivory adorned with gold and precious stones. The use of these staves was to enable the cantor to point out to the singers and readers their places in the book, and so to prevent manuscripts and illuminations becoming soiled. When the lessons were read it was usual for the staff to be handed to the lector, that he might use it to guide his eye along the lines in reading. Such staves or pointers were, too, in many instances placed in the binding of the books ready for use. Alfred, when he translated the 'Pastoralis' of St. Gregory into English, sent a copy to every bishop's see in his kingdom, and in each book (as the king himself wrote) "there is an æstel [*i.e.*, a staff] of the value of 50 mancusses, and I command, in God's name, that no man take the staff from the book." Such a staff or pointer, to be worth in those days 18*l.* 15*s.*, must have been exceedingly valuable, and Bishop Clifford's idea is that this gem of Alfred formed the head of one of these specially made æstels. Looking at it under its case at Oxford, we found it difficult to resist the conclusion that the gem was designed for an ecclesiastical rather than a fighting or civilian purpose. How appropriate, too, if it was part of Alfred's royal gift to each of the cathedral minsters of his kingdom, that an inscription saying "Alfred had me worked" should protrude from the top of each volume! Prof. Earle uses a most remarkable argument against the æstel theory, namely, that "the jewel has an obverse and a reverse, which in such an instrument would not only be unnecessary and unmeaning, but absolutely inconvenient and detrimental." This is indeed a strange statement: if applied to a jewel fixed in the front of a helm, there is room for a little wonder at its having two sides; but if the gem is thought of as protruding from the upper margin of a volume on a lectern, the double ornamentation seems at once reasonable. Quite recently the writer of this notice visited a restored country church in the west of England which was in the most beautiful though devotional order, and which the rector has adorned with mediæval lavishness. A book-marker of thick white silk material in the Bible on the lectern was embroidered on one side with a monogram in seed pearls and rubies, and on the other with a cross in emeralds.

Whatever may be said about Prof. Earle's theory as to the original use of the jewel, there cannot be any doubt that he has produced a most interesting and attractive book, which deals pleasantly with various incidents in Alfred's life. The coloured and other illustrations of the gem and of various examples of contemporary workmanship are excellently done.

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WARWICKSHIRE ECCLESIOLOGY.

II.

THOUGH Tamworth was reached late in the evening, and though the castle was previously familiar ground, time was found for a brief visit. The Town Council of this small but ancient borough is much to be congratulated on having achieved the purchase of the castle and its grounds and dedicated them to the use of the public for ever. This fine historic pile, standing on a huge artificial mound of pre-Conquest date, was bought by the Corporation from the Marquis Townshend in 1899. Though including masonry of various earlier periods, the present pile is in the main a great Jacobean building of multitudinous rooms, and in many ways, historical and heraldic, abounding in interest. It is now well kept and accessible in all parts. A really good official guide is sold within the building for the modest price of one penny. The curator and attendants are civil and obliging without being fussy.

By leaving Tamworth very early the next morning, the one train a day on the Whitacre and Hampton-in-Arden junction railway was caught, and Maxstoke Priory was reached by carriage from Coleshill station. The ruins of this priory, though comparatively little known, are extensive and picturesque. It was erected for Austin canons by William de Clinton, the builder of the neighbouring castle of Maxstoke, in the reign of Edward III. The buildings were finished and dedicated on July 8th, 1342. The knowledge of the precise date gives additional value to those remains which are obviously part of the original work. The entrance gateway and much of the gatehouse are in good preservation. A middle gatehouse, altered at a later date to the prior's lodgings, and some domestic buildings to the west of it, have been incorporated into the present farmhouse. Over this inner gateway was the principal guest-chamber. The panelled ceiling was painted with sixty-four coats of arms, and was of much heraldic interest. It was unfortunately taken down in 1863: a room of the farmhouse is now ceiled with parts of the old beams, and in the panels twenty-six of the former armorial bearings have been painted. Beyond this building stands a considerable portion of the lofty central tower of the conventual church, evidently constructed to carry a spire, which was probably of timber covered with shingles. The ivy is playing sad havoc with this tower, and will certainly bring it down in a few years if not removed. The cloister and conventual buildings were on the north of the church, and were somewhat exceptional in plan. The west wall of the farmery hall is still standing. The greater part of the well-built and buttressed precinct walls, from ten to twelve feet high, yet remains. The whole is built of the warm-coloured sandstone from the adjacent hills. Some excavations that divulged much of the plan were undertaken here about 1874; it will be replanned for the 'Victoria History.' To the east of the priory, just outside the precincts, stands the small parish church of Maxstoke. The church, consisting of nave and chancel with no structural division, is, like the churchyard walls, evidently of the fourteenth century and of the same date as the priory. An ugly square towerlet, apparently of the eighteenth century, spoils the west gable. There is a "low-side window" on the south side of the chancel; this is an unusually late date for such a window. To the south-east of the church, in the churchyard, is a fine fourteenth-century cross. It stands on two steps and a lofty base stone. The octagonal shaft and capital (the head is gone) stands just nine feet in height.

From Maxstoke a beautiful drive of two or three miles, with the finely wooded park of Packington on the right, was taken to Meriden, which is a pretty, straggling village on the old Holyhead road, and of some note in the coaching days. The church stands high and almost

solitary above the village, and is always open, which, though common enough in many country districts, seems to be quite the exception in Warwickshire. The church was in beautiful order; a very long experience satisfies us that it is the locked-up churches which are usually in the worst condition. A printed statement in the porch draws attention to the chief points of interest and gives the dates of different parts. This is a most commendable idea, though here somewhat imperfectly carried out. The church is unusually interesting, and of various dates from Norman downwards. At the east end of the south aisle is a very fine alabaster effigy of a knight, said to be that of Sir John Wyard, 1404. In the north aisle is a sandstone effigy of Sir John Walsh, circa 1440. The bells were rehung and a fifth added in 1897. The four old clappers (the oldest bell is *temp.* Richard II.) now hang against the west wall of the basement of the tower, with the following couplet below them:—

Our duty done in belfry high,
Now voiceless tongues at rest we lie.

Berkswell Church was next visited. It is a building of exceptional interest. The chancel is a good specimen of Norman architecture, and has been little interfered with at subsequent dates. Beneath the chancel is a Norman crypt, access to which was originally gained from two low entrances in the interior of the nave on each side of the chancel arch. Under the eastern bay of the nave is another Norman crypt, roughly octagonal in shape, but nearly circular. There is a communicating arch to the crypt under the chancel, and the two are of approximately the same date. The design and arrangement of the chancel crypt are so strikingly like those of several of pre-Conquest date, both in England and on the Continent, that it probably is the successor of one of an earlier date; there seems no doubt that when the church was rebuilt in the Norman period there was a central tower over the circular crypt. The nave and aisles and western tower exhibit a variety of work of the thirteenth and fourteenth centuries, whilst there is a picturesque half-timbered porch with an upper story, of fifteenth-century date. The beautiful crypt under the chancel has been disfigured by being divided on the north side into "wine-bin" receptacles for the coffins of the Eardley-Wilmot family. Guarded by four giant elms in the centre of the village green stand the old stocks. The ankle-holes of all other stocks that we have seen are even in number, but in this example they are five. An aged villager volunteered the explanation that many years ago, when the stocks were in use, the most disorderly inhabitant was a wooden-legged pensioner, and that they were specially constructed for the accommodation of himself and his two favourite boon companions.

A drive two or three miles further south led to Temple Balsall. Here is a grand late thirteenth-century church, with windows of rich geometrical tracery and a beautiful wheel window at the west end. Among the buildings to the west of the church some octagonal wooden pillars may still be noted, which probably supported the roof of the frater of the Knights Templars.

Wroxall Abbey, as it is now termed, the seat of Mr. J. B. Dugdale, was next reached. Close to this good modern house, and in the grounds, stands the church of the old Benedictine nunnery. It is chiefly of fourteenth-century date, but has an effective brick tower at the west end, which is probably of the date of the Dissolution. There are some good remains of old fourteenth-century glass, heraldic and otherwise. In the garden to the south there are the remains of the small chapter-house and frater of the nunnery.

Before the evening closed in Lapworth Church was visited. This building has many exceptional features, and a particularly fine fifteenth-century clearstory. At the west end a raised

chapel has been built on, above an open portico. It is gained by two small spiral staircases. The suggestion is commendable that it was the depository of some much-appreciated relics, and that the pilgrims gained the chapel by one set of stairs and descended by the other. The tower and spire stand to the north of the church, with which they are connected by a covered vestibule. In the western bay of the north arcade of the nave, restoration brought to light a small early semicircular window. This doubtless pertained to the church before there were any aisles; from its general appearance it seems likely to be of pre-Conquest date.

The ecclesiologists rested for the night at the old-fashioned hostelry of the White Swan, about the centre of the one long street of the old picturesque market town of Henley-in-Arden. Henley-in-Arden Church is not remarkable, and an early start was made on foot for Wootton Wawen. There was formerly an alien priory of some importance at Wootton, but all traces of it have long since vanished. The parish church of St. Peter, one of the most noteworthy in the county, is generally spoken of as a priory church; but this is an error, as the building was never at any time conventual. The first two stages of the central tower are Anglo-Saxon, with very narrow arches: the arch that leads into the present large chancel is only 4 ft. 8 in. in width, and that between the tower and the nave 6 ft. 9 in. In several respects this tower may with advantage be compared with that of Breamore, in Hampshire. The church contains several memorable effigies and monuments, two chantries at the east end of the nave enclosed in beautifully carved parlores of fifteenth-century date, a carved wooden pulpit of the same period, and a number of chained theological works of the seventeenth century.

The railway was gained at Bearley, and by a circuitous route the village of Studley on the little river Arrow, on the extreme west of the county, was reached. The church stands about a mile off on the further side of the stream; it is worth a visit. The north door is Norman, but most of the church is fourteenth-century with a fifteenth-century tower. There are a Jacobean pulpit and Laudian altar-rails, and a disused holy table of Elizabethan date. Under the tower are four benefaction tables of slate. In the nave, over the south arcade, is an inscription to the effect that "This body of this church was Ceiled at the Charge of Court Dewes, Esq^r, in the Year of Our Lord 1723." Over it are the prettily executed arms and crest granted to Dewes of Studley and Hagley in 1709, but the tinctures have been wrongly recoloured. On the west side of the river, close to the village, are the small remains of a priory of Austin canons, now incorporated into a farmhouse. Parts of the chapel or conventual church were identified. Last January, when a drain was being driven, several stone coffins were found in the fold-yard. They seem to have been on the site of the chapter-house. The largest of these, which is 7 ft. long, and tapering in width from 2 ft. 3 in. to 15 in., has been removed to the parish church. The covering slab has a cross fleury in relief.

After lunch at the homely and picturesque Barley Mow, the train was again used, and by a yet more circuitous route Hatton Junction was at last reached. By a mile's walk through the fields Pinley Abbey, a half-timbered, brick-chimneyed farmhouse of sixteenth-century date, was gained. Here stood a small Cistercian nunnery founded *temp.* Henry I. The ecclesiologists found traces of the Norman chapel, with fifteenth-century alterations, now used as a stable, and a few other remains. On two sides is a moat of considerable width, and there are also traces of the fish-ponds.

Late in the evening refreshment and rest were obtained at the Forest Hotel, close to

Knowle station. The next day the church of the little town of Knowle, with the triple dedication to SS. John Baptist, Anne, and Lawrence, was inspected. It was erected in the time of Richard II. by Walter Cook, a wealthy canon of Lincoln, who also founded here a gild of considerable repute. The chancel is of interest, as it was extended on a somewhat narrower plan in the latter part of the fifteenth century. There is a handsome rood-screen of this date, the canopy of which projects 3 ft. 6 in. on the nave side; at the entrance to the chancel is a circular grey stone, 4 ft. in diameter, from which the brasses have long since disappeared. According to Dugdale, this unique memorial stone was the monument of Walter Cook, the founder. There are miserere stalls in the chancel, and two oak chests, each cut out of the solid, and older than the present fabric. Close to the west end of the church is an interesting old half-timbered house, which was beyond doubt the gildhall of Cook's foundation; it is now divided into several rooms and tenements, but some of the old oak pillars and carving still remain. The original register or rolle of the Gild of Knowle (1451 to 1535) is preserved at the Birmingham Free Library. Among the influential people who were members of this gild may be mentioned the Marquis of Dorset and the Earl of Kent, the Abbots of Evesham and Pershore, and Sir Richard Empson and his wife.

On the way to Hampton-in-Arden, Grimshaw Hall, now a farmhouse, was passed: it is a particularly good specimen of a timber-framed manor-house of the first half of the seventeenth century. The church of Hampton stands high above the village; it was badly restored in 1878. There are considerable remains of Norman work of the time of Henry II. In the south wall of the chancel a small arched recess of thirteenth-century date, with a mutilated figure, was noted; it has been described, on fanciful evidence, as "a heart shrine." There is a fine copy, handsomely bound, of Baskett's 'Illustrated Oxford Bible,' 1717, with the names of the vicar and four churchwardens for 1727 on the cover.

Later in the day Coombe Abbey, the seat of the Earl of Craven, was visited; it is on the site of a somewhat important Cistercian monastery which was built here in the reign of Stephen by Richard de Camvill. The large house is exceedingly varied in architecture and date. Of the old monastery the north and west sides of the cloister remain; they are of fifteenth-century date, and are used as vestibules to the present house. Comparatively recently some thirteenth-century arcade work has been uncovered in the north alley, which was probably over the lavatory by the entrance to the frater. On the east side of the cloister is the Norman entrance to the chapter-house, but the older parts on this side were cleared away during a rebuilding in 1864. The conventual buildings stood on the north side of the church, but of the latter there are now no traces, the site being occupied by a deep modern moat, lively with rainbow trout.

NEWLY DISCOVERED EGYPTIAN MONUMENT ON THE EAST OF JORDAN.

22, Sardinia Terrace, Glasgow, June 30th, 1901.

On the 3rd of May last, during a journey which I took with some friends through Hauran, we were shown at Tell esh-Shihab—a prosperous village with a waterfall on the upper waters of the Yarmuk, about one hour's march west of El-Muzeirib—a basalt slab with an Egyptian inscription and figures. The sheikh of the village, who courteously led us to it, said that it had not been seen before by Europeans, and I cannot find a reference to it by any traveller through the district.

The slab is built into the (more or less) recent wall of the courtyard of a private house. The lower part has been broken off, and the sheikh

knew nothing of its whereabouts. We were not given time to measure what remains, but it appeared a little more than three feet high, with a rounded top, and of much the same breadth. We took a photograph, and I was able to identify one of the cartouches upon it with one of Sety I. in a list of cartouches which I had in Jerusalem. Since my return to this country the photograph has been seen by Mr. Newbery and Mr. Herbert Thompson, who have confirmed the fact that the monument is one of Sety. The king is represented as presenting libations to the god Amen, behind whom stands the goddess Mut.

I hope to publish a full description of the stone in the October number of the *Palestine Exploration Fund Quarterly*. But I have thought that it may interest your readers to know as soon as possible of this proof of the extension of Sety's Syrian conquests to the east of Jordan. The stone is that of the district, and can hardly have been carried far from its original position. All that the villagers could tell me of its history was that it had been found in Tell esh-Shihab.

The only other Egyptian monument discovered in Hauran is the well-known monolith at Sheikh Sa'd.

GEORGE ADAM SMITH.

'THE MONASTERY OF ST. LUKE OF STIRIS.'

14, Gray's Inn Square, July 2nd, 1901.

I WOULD protest against the undue prominence given in your very appreciative review of 'The Monastery of St. Luke of Stiris' to my share of the work. The success of the book is largely due to Mr. Barnsley's labours. Some of the finest of the drawings which have been reproduced are his, and the writing of the text and the preparation of the book generally have been carried out in closest conjunction with him.

I would also point out that, while the collection of the material was made possible by the generosity of a "small band of patrons," the appearance of this volume is due to the individual generosity of Dr. Edwin Freshfield, who provided a very handsome sum of money as a guarantee.

ROBT. WEIR SCHULTZ.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on June 21st the following engravings after Sir Joshua Reynolds: Elizabeth, Duchess of Buccleuch, and Child, by J. Watson, 40*l.*; Lady Caroline Howard, by V. Green, 29*l.*

The same firm sold on June 22nd the following works. Drawings: Rosalba, A Girl holding a White Rabbit, 52*l.*; J. Russell, Miss Linwood, 162*l.*; Pictures: B. Bellotto, A View in Verona, 204*l.*; A. Cuypp, An Officer in Armour, 105*l.*; M. J. Mierevelt, The Wife of Daniel van Bosbeecq, née Catherine van Nienhuysse, 141*l.*; J. Ruysdael, A Rocky River Scene, with waterfall, 210*l.*; A Mountainous River Scene, 162*l.*; S. Ruysdael, A Frozen River Scene, 330*l.*; Van Loo, The Countess de Goldstein, 152*l.*; Sir T. Lawrence, Mrs. E. Long, 107*l.*; Nattier, Portrait of a Lady, in pink dress, with green cloak, 131*l.*

The same firm also sold on June 29th the following works. Drawings: E. Nicol, Before the Fight, and After the Fight (a pair), 147*l.*; W. Hunt, The Fisherman's Daughter, 57*l.*; Pictures: W. Bouguereau, Venus Attiring, or Calypso, 924*l.*; V. Cole, Autumn, 115*l.*; T. S. Cooper, Summer, a flock of sheep near the coast, 231*l.*; E. Nicol, Kiss, an' make it up, 577*l.*; G. Jacquet, Dame sortant de son Palais, 162*l.*; La Musicienne, 136*l.*; A Lady, in hunting costume, 141*l.*; La Bonne Nouvelle, 136*l.*; A. A. Lestrel, The Model Ship, 115*l.*; W. P. Frith, The Witch, 102*l.*; C. Hunter, Bringing Home the Bracken, 210*l.*; E. Verboeckhoven, Ewes and Lambs, with poultry, 102*l.*; T. Faed, The Toilet, 110*l.*

FINE-ART SOCIETY.

LAST Wednesday critics were invited to view the exhibition of water-colours of Venice by Mr. A. N. Roussoff at the Fine-Art Society's rooms in New Bond Street.

YESTERDAY was the private view at the Dowdeswell Galleries of an exhibition of pictures by old masters, mostly from the collection of the Infante Don Sebastian de Bourbon.

LEIGHTON'S early and decorative picture of the procession of Cimabue's 'Madonna' has been removed by royal command from Buckingham Palace to Lord Leighton's studio for exhibition with several other paintings by the late P.R.A. These were on view yesterday at Leighton House.

MR. HOOK, who is now painting in the west of England, has recently begun three entirely new coast and sunlight pieces, embodying a wealth of brilliant colour and effects of sun-glow on the sea. These works will probably appear at next year's Academy exhibition.

THE death is announced from Vienna of the painter Friedrich Friedländer, noted chiefly for his pictures of old soldiers, one of which, 'Der neue Kamerad,' is in the gallery of the Imperial Academy. Friedländer's pictures were full of character, but presented little variety as to subject or treatment.

WE learn from a notice in the *Basler Nachrichten* that the late resumption of the excavations at Petinesca on the Jenseberg, though upon a modest scale, has led to a significant discovery. The excavators have come upon the traces of an extensive system of Roman canalization, which seems to indicate that the Roman station there must have been far more important than has hitherto been supposed either from the extant ruins or from the sparse historical notices of the place.

HIS MAJESTY'S Stationery Office has published 'A Directory, with Regulations for Establishing, Conducting, and Inspecting Schools and Classes in Connexion with the Board of Education, South Kensington, 1901.' This document will have effect until July 31st, 1902, but some of its syllabuses are already under revision.

MUSIC

THE WEEK.

COVENT GARDEN.—Opera: 'Messaline' and 'Les Huguenots.'

ST. JAMES'S HALL.—M. Paderewski's Recital.

M. ISIDORE DE LARA'S 'Messaline,' performed at Covent Garden on Tuesday, was originally produced there two years ago, when the excellence of the libretto by MM. Armand Silvestre and Eugène Morand, and the advance of the composer on his previous work, were duly recorded. The music still seems to us shadow rather than substance, yet it is always appropriate to what is taking place on the stage. The "Viens aimer" sung by Myrrhon has the requisite lightness and charm; the love music of the third act is sensuous and languid, quite in keeping with the surroundings; while in the final act there is passion in semblance, if not in reality. At the first hearing the clever music, never jarring against the feelings aroused, sounded stronger than it really is. The play is frankly sensational, and for the time absorbed attention; but now that one is familiar with the wiles of Messaline and with the various scenes of riot, revelry, and bloodshed, the music can be calmly studied; and we have come to the conclusion that it does not intensify the stage action, but that the latter lends it temporary support. The music of 'Faust' or 'Carmen'—we naturally

set Wagner aside for the moment, since any comparison with him would prove fatal—is intimately connected with the stage, and yet it may be appreciated for its own sake. We doubt whether the same could be said of the 'Messaline' music. We, however, readily recognize the composer's dramatic instinct, and the skill with which his tones, though never of deep significance, agree with the words. And to his credit it may be said that some of the best music is in the last two acts. The opera may be performed from time to time, but it will never take real hold of the public. The libretto presents great opportunities to the composer for emotional music; it offers effective contrasts, and each of the four acts ends in a striking manner. The story, however, of the dissolute empress is an unfortunate one, and we only hope that M. de Lara in his next venture will select a subject of healthier kind. It will be better for him, for the public, and for art.

Madame Calvé impersonated Messaline. She sang extremely well, and she acted the part in a very realistic manner. Yet there was a certain lack of spontaneity; the part, in fact, was somewhat over-studied. It matters little, however, for we doubt whether Messaline will in future form part of her regular repertoire. Signor Tamagno looked well as the gladiator Hélios, but his singing, especially in the scene between him and his brother near the end of the second act, was somewhat cold. In scenes of intense passion, as in 'Otello' or in the last act of this very 'Messaline,' he is at his best; in quiet or tender moods he makes little impression. M. Seveilhac achieved great success as Harès; he has a voice of sympathetic quality. M. Gilbert was excellent as Myrrhon, and Miss Nicholls sang the Tyndaris music effectively. The piece was well staged. M. Flon conducted in clear, firm style.

An interesting volume might be written concerning the few operas which have succeeded and the many which have failed, also concerning causes of decline and fall. 'Les Huguenots' may be on the decline, yet in spite of its age it still attracts. Wagner did his best to kill Meyerbeer; he did not, however, quite succeed. The music of the latter lives by reason of the dramatic power which informs it, but it is annoying to find so much in it that is conventional and trivial, a fact of which no one was more conscious than the composer. The performance on Wednesday was one of considerable interest. Mlle. Lucienne Breval as Valentine was earnest and forcible. Her voice is somewhat harsh in the upper register, but her dramatic singing was impressive. Signor de Marchi as Raoul de Nangis won well-deserved success; at times, however, he forced his voice to excess. Madame Suzanne Adams, who impersonated Marguerite, sang with skill and charm. M. Journet was a telling Marcel, and Mlle. Maubourg charming as Urbain. Some of the music was sung in French, some in Italian, an unfortunate polyglot arrangement which became necessary as Signor de Marchi did not feel able to sing his part in French. M. Flon conducted. The opera was effectively staged.

M. Paderewski gave a second and last recital at St. James's Hall on Tuesday afternoon. Every seat was filled, and there was

the usual enthusiasm. How the great pianist plays is of little account; the applause, indeed, was for the most part in inverse ratio to the merit of the rendering. At the head of the programme stood Schumann's 'Études Symphoniques,' which were performed with striking power and fervour. In days gone by there were two special interpreters and two distinct readings of this masterpiece: with Madame Schumann the subjective prevailed, with Rubinstein the objective. M. Paderewski recalls the latter, although his reading shows marked independence of thought, especially in the Finale. The same may be said of his delivery of the characteristic theme. This was composed by Clara Wieck, or, as Madame Schumann humbly says in a foot-note in her edition of Robert Schumann's works, "by an amateur." Pianists, of course, are not bound to follow her expressive yet simple way of playing it, but we do not feel that the long-drawn-out delivery by M. Paderewski adds to its beauty. His playing of the variation immediately preceding the Finale, on the other hand, was wonderfully tender, yet without a trace of affectation. There followed two Songs without Words of Mendelssohn, Op. 53, No. 4, and Op. 62, No. 1, and in these the pianist seemed experimenting as to how far his admiring public would accept sentimentality for pure sentiment. The two pieces are extremely simple, lilies of a humble growth which will not bear painting. Next came Beethoven's Sonata in c minor, Op. 111. The Allegro was finely rendered, though there were moments in which petulance took the place of true passion; and then for proper balance the exposition section ought to have been repeated. The second movement was magnificently interpreted. The sudden transition from this noble music to Liszt's tawdry arrangement of Schubert's 'Ständchen' was not pleasant; the playing, moreover, was not specially good. In Liszt's 'Erlkönig,' a transcription of a higher order of merit, M. Paderewski's conception of the music was big, but the actual playing was little better than a clever daub. The Chopin pieces came as a refreshing change. The Ballade in F, Op. 38, the Prelude No. 17, the Étude, Op. 25, No. 7, and the Mazurka, Op. 24, No. 4, were all played with poetry and tender feeling. In other pieces, notably in the grand Polonaise in F sharp minor, there was a certain exaggeration of tempo and expression which robbed the music of some of its beauty and power.

Great artists are unequal: one moment they will enchant and the next disappoint. They are creatures of moods. There are pianists whose playing always reaches a certain high level; with an artist of the highest rank, such as M. Paderewski, the pendulum of feeling inevitably swings between the sublime and—*sit venia verbo*—the ridiculous. We have entered somewhat into detail with regard to this recital, for blind admiration of a great man is not a good thing. It was irritating to perceive that the applause after a really splendid rendering of the Beethoven Sonata was mild in comparison with that bestowed on the Liszt pieces.

Musical Gossip.

MISS ESTHER PALLISER gave an interesting vocal recital at the Bechstein Hall on Friday week. Her voice was in excellent order, and she sang many songs by Bach, Stradella, Beethoven, Schubert, Brahms, and other composers; also three attractive novelties—the tasteful 'Fleurs d'Amour,' by Arensky; the vivacious 'Un Sueño,' by Miss Maude V. White; and the dainty 'Mother Sleep,' with clever accompaniment, by Madame Liza Lehmann. A moderately effective second set of 'Meditations' for clarinet and pianoforte, by Mr. Richard Walthew, was introduced by Mr. Charles Draper and the composer.

"HEGEDŰS," as the new Hungarian violinist styles himself, gave a recital at the Bechstein Hall on Friday week. The programme opened with Beethoven's Sonata for violin and pianoforte, Op. 24, and it was at once evident that the new player's strength does not as yet lie in the direction of classical music. The rendering of the work was cold and formal. Next followed Vieuxtemps's Violin Concerto in d minor, presented, however, with the first two movements inverted and the third omitted—a highly inartistic proceeding. In this work, and also in an Air by Bach, he displayed broad tone and good technique, but it was in a violin solo of his own composition that he displayed his best qualities. He has life, temperament, and great technical facility; nevertheless his playing for the present is rough. But he is young, and with good schooling, intelligent practice, and development of his musical faculties bids fair to become a great artist. Miss Evelyn Suart was the pianist, and won the good favour of the audience by her brilliant rendering of M. Saint-Saëns's 'Étude en Forme de Valse.'

THE Leeds Festival committee intend to make the programmes of the Festival next October so far as is possible "a commemoration of nineteenth-century music." Thirty-three composers have been selected: twelve British, ten German, five French, three Italian, and three Slavonic. Of the twelve British eight are living, and their names are Coleridge-Taylor, Stanford, Parry, German, C. Wood, Elgar, Mackenzie, and Cowen. The scheme is interesting. With regard to foreign composers there can have been little or no hesitation in selecting the principal names, but the task of framing the list of living British composers must have proved somewhat difficult and delicate. Why, we may ask, is not America represented?

CHARLES KENSINGTON SALAMAN, who died last week in his eighty-eighth year, was well known as lecturer, performer, composer, and teacher. In 1828 he appeared in public as pianist, having already in 1830 set to music an ode for the Shakespeare commemoration at Stratford-on-Avon; and more than half a century ago he made his *début* as pianist at a Philharmonic Concert. He was the first secretary of the Musical Association, which was "consolidated and launched into active existence by his experience and energy." He wrote music to odes of Horace, François Philidor, the French composer and well-known chess player, being, however, the first, we believe, to achieve such an undertaking when he produced his setting of the 'Carmen Seculare,' composed in London in 1779. Charles Salaman in his youth studied under Charles Neate, and hence "regarded himself as a musical grandson of Beethoven."

MR. ARTHUR HERVEY's descriptive Ballad for baritone and orchestra, words by Mr. B. W. Findon, will be sung at the forthcoming Gloucester Festival by Mr. Andrew Black.

DR. JOACHIM completed his seventieth year on June 28th, but he is still active as director of the great school founded by him at Berlin.

HERR NICHOLAS MANSKOPF, having received numerous inquiries from intending visitors to

Bayreuth, Homburg, Wiesbaden, and other neighbouring watering-places, respecting his Musical Museum at Frankfurt-on-Maine, and more particularly the English section, requests us to state that it can be seen free of charge, on presentation of a visiting card, at 15, Junghofstrasse. Herr Manskopf has lately made the interesting discovery of two water-colour portraits of celebrated French musicians of the seventeenth century, concerning which he will shortly communicate some particulars.

The autograph of a Polonaise for military band, composed by Beethoven in 1810, which formerly was in the possession of Aloys Fuchs, is now deposited in M. Charles Malherbe's fine collection of musical autographs at the Paris Opéra. It bears the following superscription in French: "Polonaise, par Beethoven, 1810, Baden."

The widow of the recently deceased Russian composer Barshanski has presented her husband's fine library to the St. Petersburg Conservatorium. She has also given to that institution two sums of 10,000 roubles: the interest of the one is to be devoted to the purchase of books and music, that of the other to a prize every two years for a chamber composition or symphonic poem.

The Dresden Hofoper intends to produce in the autumn 'A Maiden's Heart,' an opera (libretto by L. Illica), a work recently produced with great success at Cassel; 'Feuersnoth,' a new opera by Richard Strauss; 'Rübezahl,' by Dr. Alfred Stelzner; and 'Der polnische Jude,' by the Czechish composer Karol Weiss, which has already been given at the German Theatre, Prague.

PERFORMANCES NEXT WEEK.

MON.	National Memorial to Queen Victoria Concert, 3, Mansion House.
—	Mr. Frank Ross's Vocal Recital, 3, St. James's Hall.
—	Miss Thérèse Slevwright's Concert, 8.30, Bechstein Hall.
TUES.	Royal Italian Opera, Covent Garden.
—	Mr. David Bispham's Vocal Recital, 3, St. James's Hall.
—	Miss Florence Dawney's Concert, 8.30, Bechstein Hall.
WED.	Royal Italian Opera, Covent Garden.
THURS.	Royal Italian Opera, Covent Garden.
FRI.	Royal Italian Opera, Covent Garden.
SAT.	Royal Italian Opera, Covent Garden.

DRAMA

Dramatic Gossip.

On Monday 'Louis XI.' was revived at the Lyceum, Sir Henry Irving reappearing as Louis, one of his best parts, but one also in which he has during recent years been frequently seen. This afternoon he is Shylock and Miss Terry Portia in a revival of 'The Merchant of Venice.'

At a period when the season is on the point of expiring, and when one theatre after another is closing its doors, those houses at which performances are continued tumble each over the other in their efforts at producing fresh attractions. Thursday night, for instance, witnessed the revival at Her Majesty's of 'La Tosca,' the first appearance at the Haymarket of Miss Winifred Emery as Muriel Manneering in Capt. Marshall's 'Second in Command,' and the performance by the Japanese players at the Criterion of two plays new to England, called 'The Shogun, a Tale of Old Japan,' and 'Zingoro, an Earnest Statue-Maker.'

The performances at Her Majesty's of 'L'Aiglon' have at length come to an end, and Madame Sarah Bernhardt assumed on Monday night, for the first time during her present visit, the rôle of Marguerite Gautier in 'La Dame aux Camélias.' Madame Bernhardt was in her best form; her rendering was superb. M. Coquelin was seen for the first time as Armand Duval. On Thursday, as mentioned above, this piece was replaced by 'La Tosca.'

The action of the Lord Chamberlain in arresting the performances of 'The Secrets of the Harem' of Mr. J. F. Preston, a piece that has been running in the country for between four and five years, seems arbitrary and inscrutable.

We are told that the action is taken at the bidding or request of the Turkish Ambassador. Not having seen the piece, we are in no position to judge what provocation to interference has been supplied. The request for suppression, if such has been made, appears to be unwise.

MISS MILLWARD, who has not been seen in London since the murder of her associate Mr. W. Terriss, will, it is said, reappear in the 'In the Palace of the King' of Mr. Marion Crawford, which, with another successful American drama, 'The Climbers,' by Mr. Clyde Fitch, has been secured for Drury Lane by Mr. Arthur Collins.

MR. E. G. SAUNDERS, it is said, is to erect between the Haymarket and Regent Street a new playhouse, which will be opened by Mr. Forbes Robertson.

'THE CASE OF REBELLIOUS SUSAN' is this evening withdrawn from Wyndham's Theatre, which will remain closed until October, when it will reopen with 'The Mummy and the Humming Bird,' a new play by Mr. Isaac Henderson.

THE GLOBE THEATRE and the Great Queen Street Theatre closed on Saturday last. At the latter house Mrs. O'Connor's play 'The Lady from Texas' had a run longer than at one time seemed probable.

ATTEMPTS to found in London permanent French and German theatres are contemplated. Madame Bernhardt, who has been saying some civil things about English playgoers, proclaims her readiness to take part in the establishment of the former, which is decidedly the more hopeful of the two proposed experiments.

At an afternoon performance for a benefit, at the St. James's Theatre on Tuesday afternoon, Mr. Alexander and Miss Lilian Braithwaite appeared in a new one-act play entitled 'The Fortunes of War.'

MADAME RÉJANE will go on Monday to the Globe for another week, which, however, will witness the production of no novelty, but will be occupied with the repetition of 'Sapho,' 'Ma Cousine,' 'Madame Sans-Gêne,' 'La Parisienne,' and 'Lolotte.'

AMONG those, in addition to the manager himself and Miss Hilda Rivers, who have been engaged for Mr. Herbert Waring's season at the Imperial Theatre are Mr. H. B. Irving, Mr. Ben Webster, Mr. Sam Sothorn, Miss Pattie Bell, and Mrs. Cecil Raleigh.

THE Strand Theatre being required for other purposes, 'H.M.S. Irresponsible' will before long be transferred to the Globe.

THE Elizabethan Stage Society promises for Saturday afternoon next a performance, in the Masters' Court of the Charterhouse, of the morality of 'Every Man,' thrice printed in the sixteenth century, and reprinted in Hawkins's 'English Drama.' It will be given from the MS. in Lincoln Cathedral. With it will be played the 'Sacrifice of Isaac,' an episode from the Chester miracle play.

THE collection of theatrical portraits formed by the late Mr. Charles John Wylie, of Earl's Terrace, Kensington, will be sold at Sotheby's on Monday week, and will doubtless attract a good deal of interest when on view. The most valuable feature of the sale is a remarkable series of 127 clever and highly finished drawings in water-colours of the more celebrated actors and actresses, mostly in character, by De Wilde. Many of these have been engraved. The collection will be offered all together, but in the event of the reserve price not being realized it will be sold in lots. It is a pity that this reserve price is not stated in the catalogue.

TO CORRESPONDENTS.—G. LE G. N.—A. B. B.-J.—W. W.—M. S. T.—received.
C. H. B.—Next week.
C. W.—H. H.—Later.
No notice can be taken of anonymous communications.

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